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ABSTRACT

The final report of the Education for Aesthetic Awareness project (Cleveland Area Arts Council) summarizes the development and implementation of Master's Degree courses for teachers and specialists in grades K-12. The document is presented in fourteen sections. The first five sections provide background of the program: goals and guiding principles: qualifications and methods of selecting faculty and participants: and lists of faculty and participants. The focus of the program was on expressive qualities of the arts. The approach was interdisciplinary and the study of the arts was seen not as a means to better learning in other subjects but as an end with its own authenticity and value. The next three sections outline the syllabus, class scheduling, and assignments with accompanying bibliographies. The four quarter courses consisted of Introduction to Aesthetic Awareness, Foundation of Aesthetic Education, Principles of the Arts and Their Applications in Education, and Planning for Change in Aesthetic Education and Building a Comprehensive Arts Curriculum. The bibliography includes general readings on the arts and the arts in education and specific readings on poetry, visual arts, dance, theatre, film, music, architecture, and child development. The following two sections discuss funding and evaluation techniques. The final three sections present program documentation, publications, speeches, and examples of printed materials often in the form of newspaper and journal articles on the Education for Aesthetic Awareness project. (KC)

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FINAL REPORT
THREE YEAR PERIOD

July 1, 1977 - June 30, 1980

Education for Aesthetic Awareness

SO 013 034

Submitted by:
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Education for Aesthetic Awareness
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Cleveland State University

July, 1980.

Cleveland Area Arts Council

NOV 17 1980

"This has been one of the most expanding experiences I have ever had. If given enough time I feel as if I could teach any of these arts. Thank you for giving me this opportunity for growth for myself and all the students I teach."

"EAA has given a type of articulation to my thought which I needed and for which I am deeply grateful."

"This course has been the most growing and gratifying experience. It clarified and crystalized many perceptions and concepts about aesthetics for me and has given me the capabilities of not only evaluating my own aesthetic awareness but also providing me with the means of creating and evaluating the aesthetic experiences of others."

"It was like a transfusion for my mind."

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INTRODUCTION

In recent years attempts have been made to change the quality and priority of the arts in education by establishing comprehensive arts programs in schools. Among such efforts, Education for Aesthetic Awareness (EAA) was an experiment that worked--a large-scale attempt to provide children with an education in the seven art forms, and to prepare teachers to work effectively in such programs.

We sought to transform traditional arts education to aesthetic education, to help people perceive and respond to what matters about the arts--their expressive qualities.

EAA was a three-year model program, made up of yearlong Master's level courses for classroom teachers, specialists and subject area teachers in grades K-12. The core of the curriculum was all the arts. The courses focused on ways of Teaching the Arts Together (TATs) in an interdisciplinary model, while maintaining the integrity of each art.

I have used the word "faculty" throughout this report to indicate those people who taught in the Master's level EAA course. I have used the word "teachers" to mean those area teachers currently teaching in elementary, junior high, and high school who during their "free" time, spent a year attending these courses to learn about aesthetic awareness.

Some of the publications provide a summary of EAA (pp. 109 - 117). For those who wish to develop such a program, specific answers to questions might be found in items listed in the Table of Contents.

My association with the program has enriched both my personal and professional life. I thank the faculty for their dedication to EAA and for helping the teachers and me towards an increased sensitivity to all the arts, especially Richard Bauschard, Everett Dodrill, Mary Friedmann, Joan Hartshorne, Leslie Moyse, Anita Rogoff and John Vargo. I am indebted to Bennett Reimer for his vision, leadership, and support and for his deep understanding and respect for the practical as well as the philosophical issues. I have enjoyed working with the teachers, the entire faculty, school administrators, and college personnel who have been involved with EAA. Thanks to Ellen Marcus, Carol Kaufman, and Richard Lennox for their clear documentation; and to Carol Takacs for her fine work as project evaluator. My appreciation to Marjorie Tucker for her careful and skilled editorial and secretarial work.

BACKGROUND OF PROGRAM

Education was always a priority of the Cleveland Area Arts Council, as the Chronology of Arts in Education Assistance demonstrates (pp. 4-5). In 1974 the Council organized an artist brokerage offering technical assistance to schools, which was later known as the Arts Connection. Success of the program was due to careful screening of artists, matching artists to the particular needs of the schools, and continuous evaluation with the artists and the schools.

The sanction for a teacher training program grew out of that work with artists and schools. The need became apparent to build confidence and literacy for classroom teachers and for specialists who felt uncomfortable with other art forms. In schools where arts specialists existed, little consideration was given to the cooperative use of such specialist teachers. As school budgets were slashed, these specialist teachers were frequently eliminated. Classroom and subject area teachers became the keys to increasing students' awareness of the arts. Unfortunately, since most teachers had little background in the arts, a mode of instruction was necessary which could be used by people without a high degree of formal arts training. Since teachers were staying on their jobs longer and not being replaced, teacher retraining became a crucial issue.

Existing in-service programs and teacher training programs lacked adequate attention to methods of sensitizing children to an appreciation of the expressive qualities of the arts. Therefore in 1975 and 1976 the Cleveland Area Arts Council brought together public and private school administrators, arts organization personnel, nationally recognized experts like Harry Broudy and Junius Eddy, and other community people, to help develop the Education for Aesthetic Awareness teacher training program. Proposals were written to fund the planning and implementation of the program (p. 73).

Materials describing the Education for Aesthetic Awareness program were sent to area colleges and universities, many of whose administrators had been involved in the development of the program. Each college and university was visited at least twice to arrange details regarding accreditation, curriculum content, and use of university facilities. Four colleges (Baldwin-Wallace College, Cleveland State University, Case Western Reserve University, and John Carroll University) offered accreditation.

Resumes were solicited for faculty positions, and forty applicants were screened. People were hired to teach seven art forms, aesthetic philosophy, and curriculum development. The faculty worked together from January to July, 1977, in planning and developing details of the courses. (p. 17).

It was necessary to find school districts in which concern for aesthetic education existed at the highest administrative levels and was backed up by support from school principals, teachers, and the communities. All public and private school systems in the greater Cleveland area were sent materials outlining the program, plus a Checklist for Identifying Participant Systems (p. 6) and Criteria for Choosing Teacher Participants (p. 7). School system administrators were invited to respond and interview for participation in the program. Teams of teachers from the following school systems participated in the program: Beachwood, Brecksville-Broadview Heights, Catholic Diocese, Cleveland, Cleveland Heights-University Heights, North Royalton, Orange, and Shaker Heights. The school liaison list indicates the administrators responsible for the Education for Aesthetic Awareness program in each school system (p. 8).

During the EAA's initial stages, it was important to have the expertise of three codirectors and that of the Director of Education, Cleveland Area Arts Council, who was then directing the Artists-in-Schools Program and coordinating a yearlong evaluation project with artists as well as helping in the development of EAA. The three original codirectors were Bennett Reimer, Nina Gibans, and Penelope Buchanan (p. 110). In July, 1978, when Dr. Reimer left Cleveland to accept a position out of state, it was deemed advisable for one person to manage the program, and Linda Robiner was hired to do so.

During the first year of classes, elementary teachers participated in the program. In the second year, junior high teachers in the same school districts were involved in the course work; and during the third year, high school teachers participated. Over the three-year period, eight school systems formed teams of aesthetically educated teachers at two or three levels. The program has expanded vertically from grade to grade as well as horizontally within buildings.

Classes met the first year at Case Western Reserve University, and the second and third years at Cleveland State University. By the end of the third year, the program was approved by Cleveland State University as a series of catalogued courses, taught within the Department of Specialized Instructional Programs of the College of Education.

June 1979.

CHRONOLOGY
ARTS IN EDUCATION ASSISTANCE

Education has been a priority of the Cleveland Area Arts Council since its inception.

1972. 1. Development of Guidelines for Artist-in-Schools. Joint effort of artists and teachers.

2. Pilot program of local artist-in-schools. Four schools, four grade levels: Lakewood, Cleveland, Cleveland Heights, Euclid. Evaluations incorporated in revised guidelines.

3. Curriculum advisory to Cleveland Public Schools.

1973. 4. Catalyst for National Endowment for the Arts Dance-in-Schools program in Cleveland area.

5. Workshop for administrators, curriculum directors, school board members from 23 districts in Cuyahoga County in Arts in Education. Main Speaker: Kathryn Bloom, Consultant, JDR III.

6. Catalyst for bringing CEMREL exhibit, The Five Senses Store, to the Cleveland Supplementary Education Center.

1974. 7. Two-week in-service course: "Teaching the Arts in the Schools." Bennett Reimer with instructors in various art forms for teachers from five school systems cosponsored (with increment and graduate credits) by Case Western Reserve University, the Cleveland Museum of Art and the Cleveland Area Arts Council.

8. Assistance to Arts in Education: Coordinator of Arts in Education provides technical assistance through a Jennings grant. 123 visits by artists to schools as well as teacher workshops.

1975. 9. Technical assistance to school systems continued, including individualized planning with each school district.

10. Evaluation Project: Artists and arts organizations assisted in a yearlong project to evaluate their own effectiveness in schools. Consultants: Robert Stake and Patricia Scheyer.

11. Arts Education Development Project: Planning improved teacher training in the arts through work with schools and colleges and universities. Consultants: Allen Sapp and Jack Morrison.

1976. 12. THE ARTS CONNECTION: Placing arts organizations and individual artists in schools; including screening, planning, assistance in integration into curriculum, and evaluation.

13. Education for Aesthetic Awareness: Completion of first phase of planning, recruitment within six school systems and preparation of a core faculty of nine.

1977. 14. THE ARTS CONNECTION expands to affect 31,718 students in 1,079 classroom visits and performances in 64 schools in 26 school districts.

15. Education for Aesthetic Awareness course begins: Five quarter Master's level course accredited at four area universities, for elementary teachers.

1978. 16. THE ARTS CONNECTION continues its role as consultant for artist-in-schools programs and begins a directory of artists.

17. Education for Aesthetic Awareness: Junior high teachers in teams from eight districts begin course work, while elementary teachers implement their new perceptions in their schools. Faculty of eight.

1979. 18. Education for Aesthetic Awareness: High School teacher teams begin course work as elementary and junior high teachers implement what they have learned in their classrooms.

Advocacy for Education

1973-74	CAAC inclusion in meetings of Action for Arts in Ohio school groups.
1974-75	CAAC presentation of citizen view on arts in education.
1976-77	Preparation of line items and discussion with State Board of Education, for more art/music teachers, curriculum materials, in-service work and inclusion of drama and dance specialities with credential process backup.
1978	CAAC presentation of citizen view on arts in education.
1978-79	Served on State Department of Education Advisory Committee for Ohio Plan for Comprehensive Arts in Education.

The Cleveland Area Arts Council has worked with colleges and universities in a variety of ways:

a) Development of an Institute of Arts Management in Continuing Education with the cooperation of Cleveland State University.

b) Development of Arts-in-Education teacher-training program at Case Western Reserve University.

c) Education for Aesthetic Awareness is accredited at four area colleges and universities.

EDUCATION FOR AESTHETIC AWARENESS: THE CLEVELAND AREA PROJECT FOR THE ARTS IN THE SCHOOLS

Checklist for Identifying Participant Systems

1. Three or four committed teachers from an elementary school building who will take the course. Any combination of classroom teachers and arts specialists.

2. Three or four committed teachers from a middle school or junior high school fed by number 1 who will take the course. Any combination of arts specialists, others.

3. Strong support by the Principals of 1 and 2 for the project, including a promise to attend appropriate events throughout the year of the course.

4. Strong support by the school system Administration for the project, including a promise to attend appropriate events.

5. Agreement by the participants that the schools will serve as field training centers, demonstration centers, follow-up evaluation centers as the project goes on. Promise of cooperation by entire faculty of each school, with maximum parent and community resources tapped for cooperation and active assistance.

6. Agreement of participants to faithfully fulfill all course requirements to the best of their abilities. Agreement to serve both as aesthetic education specialists within their schools and as leaders for activities in number 5.

7. Agreement of participants to work within the Guiding Principles of the project.

Criteria for Choosing Teacher Participants in Education for Aesthetic Awareness Project

1. Does the teacher value the arts as a necessary and vital part of the learning process?

2. Does the aesthetic level of the classroom environment reflect a high degree of interest and commitment to art forms on the part of the teacher?

3. Are the developmental stages in creative expression understood and supported by the teacher?

4. Are high standards of craftsmanship, no matter which art form, encouraged by the teacher in an appropriate way?

5. Is the teacher interested, willing and able to commit himself/herself to a rigorous year of study?

6. Does the teacher communicate easily and well with both students and colleagues and is he or she willing to act in an advisory capacity after the course?

7. Will the teacher receive the necessary support, both spiritual and material, from administrators, colleagues and parents during and beyond the study year?

EDUCATION FOR AESTHETIC AWARENESS
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PHILOSOPHY: GOALS AND GUIDING PRINCIPLES

Since most interdisciplinary courses are eclectic, the development of a consistent, supportable philosophy for this series of courses was unique and important. Goals (pp. 10-11) and guiding principles (pp. 12-13) were developed before the faculty planning sessions began. They created the sound base from which the program grew. The aesthetic point of view insured that training was far more than the usual series of disconnected workshops in the arts.

The focus of the teachers' study was on expressive qualities of the arts--such as melody, rhythm, and harmony in music; line, shape and texture in painting. Teaching the Arts Together lessons, known as TATs, provided the central unifying focus. In combining two or more arts, common elements (e.g., line, pattern, texture) were sought which linked them. Similarities were noted and the uniqueness of each art was stressed (pp. 14-15).

The study of the arts was seen not as a means to better learning in other subjects, but as an end with its own authenticity and value.

Far from advocating removal of specialists from schools, the program promoted close cooperation among arts specialists and classroom teachers in their efforts to offer students coherent developmental learnings in the arts. It sought ways to help teachers and school systems expand the time available for the arts as part of the general education of all students.

Some program objectives may be thought of as long-term and some as more immediate (p. 16).

EDUCATION FOR AESTHETIC AWARENESS

Project Goals

The Education for Aesthetic Awareness project does not seek to replace present programs in the arts.

Through a) the education of teachers, and b) the establishment of model programs, the project seeks to improve the present status of aesthetic education by:

1. Helping arts specialists become more effective in developing the aesthetic skills and understandings of all their pupils.
2. Enabling classroom teachers to add significantly to the aesthetic awareness of their students.
3. Promoting the closest possible cooperation among arts specialists and classroom teachers in their efforts to offer coherent, developmental learnings in the arts.
4. Adding to teaching skills and incorporating into the curriculum those arts not usually represented in schools in any systematic way (dance, theater, film and media, architecture and environment).
5. Investigating means by which teachers can make more available and more educationally effective the many artists, arts institutions and arts experiences offered by the Greater Cleveland community.
6. Preparing teachers to offer interdisciplinary arts study and developing program plans through which such study can become an integral part of the arts curriculum.
7. Seeking ways for teachers and school systems to expand the time available for arts study as part of the general education of all the children.
8. Planning for the widest possible diversity of specialized experiences in the arts beyond those offered as an integral part of general arts education.
9. Suggesting ways by which aesthetic awareness can be encouraged as a component in the study of non-arts subjects.

10. Training teachers to use effective means of evaluating pupil progress in developing aesthetic awareness, and in ways to incorporate such evaluation in the arts program.

11. Clarifying the philosophical basis of aesthetic education, for teachers and also for administrators, parents, community, and through them for all students.

12. Providing assistance to the teachers in training and their school systems in the initial stages of establishing model programs.

13. Building supportive mechanisms to help the model programs flourish and serve as catalysts for change in:

    a) The school systems in which they exist.

    b) The Greater Cleveland area.

    c) The nation.

14. Seeking ways to transform its initial efforts into ongoing, permanent structures for the improvement of aesthetic education from the local to the national levels.

The Cleveland Area Project for Aesthetic Education

Guiding Principles

As many types and styles of art as possible should be included for study and enjoyment. This means older art, newer art, avant garde art, folk art, popular art, ethnic art, "classic" art, etc., etc.. This will not be a "masterworks only" approach. Also included will be study of the non-art environment in which we live.

The focus of study will be on those qualities that make a thing artistic--in music, melody, rhythm, harmony, etc.; in painting, color, line, texture, etc.; in poetry, rhyme, meter, verbal imagery, etc.; and so on for all the arts and for the human environment.

Non-aesthetic qualities of art and environment, such as moral statements, social messages, political views, historical information, social customs, economic problems, religious symbolism, etc., are taken as contributory to the artistic qualities. They will not be emphasized in and of themselves.

The goal of instruction will be the development of "aesthetic literacy" or "aesthetic sensitivity," defined as the ability to perceive artistic qualities keenly and respond to them deeply. Instruction will be aimed toward the improvement of artistic perception, in contexts that provide for and encourage deeper personal reaction.

Immediate aesthetic enjoyment -- the inner satisfaction of deeper noticing and more responsive feeling -- will be a constant presence rather than something always for the distant future. Teaching and learning are conceived as ways to "enjoy more now," such enjoyment being the best preparation for continued aesthetic pleasures and continued aesthetic growth.

No attempt will be made to require children to "like" this or that work being studied. The goal is not to have everyone "like" everything, or even to "love art." The goal is to develop every child's capacity to share more of the world's artistic content, so that his or her own preferences can be based on intelligent choice. What people's choices then become is not the responsibility of aesthetic education. We cannot and will not legislate taste. We can and will provide a more solid basis for the development of taste.

When several arts are being explored together, as will happen more or less depending on curriculum decisions, the focus will be on the distinctiveness or each art included. The cliche that "all the arts are the same" will be avoided, attention being focused on those qualities that give each art its special value for our lives. No single art should ever be threatened with dilution by multi-art lessons. The reverse should occur -- a keener sense of the diversity among the arts.

The following TAT on the formal property of shape, was developed by a team of elementary school teachers from the Brecksville-Broadview Heights School District:

ARCHITECTURE

Materials needed: Photos of earth taken from moon, aerial photos, visuals of buildings.

Procedure: Motivational question: "How many of you have ever been in a plane? How do things look below? Let's look at buildings in our environment." Recognize and identify squares, rectangles, circles, arches, etc.

VISUAL ARTS

Materials needed: Paul Klee's "In the Current Six Thresholds" and other artists' reproductions using rectangular shapes. Construction paper--rectangular shapes.

Procedure: Motivational question: "I have several shapes. How are they similar? How are they different?" (Rectangles of same size and different color.)

POETRY

Materials needed: Chart displaying different examples of concrete poetry. Examples of cinquain, haiku, stanza poetry, etc. Visual model to start a concrete poem.

Procedure: Discuss and read examples of concrete poetry. Identify the shape in these poems. Discuss the shapes of cinquain, haiku, etc. Show visual model, and invite poetic ideas about topic. Show how these can be developed into a poem.

DANCE

Materials needed: A few short selected pieces of music with which groups can experiment.

Procedure: Explore shape from two standpoints:

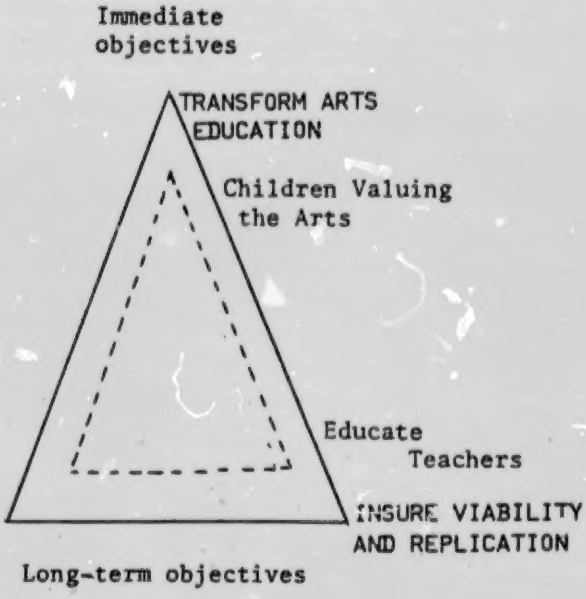
1) Shape of formation of dances on floor, as in square dance, hokey pokey, etc.
   a) Have groups of five or six children join hands in a circle. See how many ways they can make the circle move. (Up, down, contract, expand, wave, etc.)
   b) Make two of the circles into concentric circles. Have the children experience moving in contrast to one another.
2) Individual body shapes that can be explored while in motion.
   Explore individual movement through space. See how many ways children can move, using a circular shape as part of their movement, either in the shape of the path taken or in the ways the body is bent and curved in movement. (Teacher focuses attention on some of these shapes as they occur.)

* * * * * * * * * * * * * *

Such ideas about shape can be explored and elaborated upon with elementary students for short periods for many days.

PROGRAM OBJECTIVES

This project has four objectives, which might be visualized on two superimposed pyramids. Children valuing the arts is a result of teaching teachers to become good aesthetic educators. Transformation of traditional arts education to aesthetic education is dependent on insuring the program's viability and enabling it to be replicable elsewhere.



Children value the arts which enrich their lives--that is the ultimate long-term objective.

Teachers are taught to become better aesthetic educators so that children will learn to find joy in the arts. Thus the importance of a series of courses bridging the school and institution of higher learning. Major goals of this effort are:

- -- Helping teachers to become more aesthetically sensitive through active involvement in artistic processes.
- -- Promoting close cooperation among arts specialists and classroom teachers, in order to develop students' aesthetic awareness.
- -- Incorporating into the curriculum dance, theatre, film and media, architecture and environment.
- -- Helping teachers better use the resources of the Cleveland community.
- -- Preparing teachers to offer interdisciplinary arts study and appropriately involve the arts with non-arts studies.

Transformation of traditional arts education into aesthetic education means developing comprehensive, interdisciplinary programs. Long-term transformation will change the quality and priority of arts education.

Insurance of the program's viability here and replication in other areas is important in the attempt to transform arts education to aesthetic education.

FACULTY

Selection

Letters requesting resumes from applicants were sent to college arts and education departments, arts organizations, and artists in the community. The forty applicants were screened for their abilities to conceptualize in their own art forms and to communicate with classroom teachers. In the interviews by the four panelists, Faculty Interview Guidelines were used (pp. 19 - 20). Faculty members were selected to teach visual art, music, drama, dance, literature and poetry, film, architecture and environment, philosophy of aesthetic education, and curriculum development. With few changes, the same faculty taught in the program for three years (p. 21).

Planning

Unlike so many other arts projects in which the faculty meets a few times to plan their work or does not meet at all, the EAA faculty spent January - July, 1977, in the planning and development of the program. Twelve sessions were held. January through April sessions centered around developing a common aesthetic philosophy, teaching each art to adults, and teaching each art to children. Faculty members were responsible for presenting their art forms to the group. Developing an understanding of the art forms, the faculty critiqued presentations. Meetings between May and July dealt with the development of the curriculum within the goals and guiding principles already established.

During the three years of the program, the entire faculty and representative teachers met every two months to plan together. A major strength of the program, this planning (p. 22) insured that the class content was relevant to the needs of the specific teachers. Initially planning sessions included school systems liaisons (p. 8). In addition to planning for ongoing experiences, this group discussed school system expectations, development of advocacy, and strategies for the permanent establishment of the course at the university level.

In addition to the faculty/team representatives meeting, the faculty met to discuss aesthetic and curriculum issues approximately every six weeks.

Role of Project Director

As administrator and manager, the director provided the support which allowed teachers freedom to grow, and to develop aesthetic approaches appropriate to their settings and student populations. The role of the director was to:

-- Recruit teams of teachers from schools by sending mailings (p. 23) and speaking at schools.

-- Facilitate faculty planning sessions and help the faculty focus on the expressive elements in each art form.

-- Teach in the course and grade papers.

-- Bring continuity to the courses by attending all classes, and helping teachers make logical connections among the arts.

-- Provide opportunities for administrators and principals to meet, share ideas (pp. 24-26), and have in-service training.

-- Meet with teachers who have completed the program in the past ("EAA graduates"), assisting them in establishing ongoing aesthetic awareness in their schools.

-- Bring nationally known consultants to speak at special public impact sessions, to which all currently enrolled teachers plus school administrators and "EAA graduates" were invited.

-- Arrange and/or organize ten-week EAA mini-courses in school districts.

-- Act as liaison with colleges.

-- Supervise documentation and evaluation.

-- Write proposals.

Faculty Interview Guidelines

1. Do any of the Guiding Principles seem troublesome to you? Are there any you are particularly in favor of?

2. Why are you interested in becoming part of this project?

3. Is there a special strength (or strengths) you feel you can add to the project?

4. Are there some areas of weakness or uncertainty about yourself relating to what this project is trying to do?

5. What are some essential features of "Aesthetic Education"? What or who have you read about it? Who has influenced your thinking about this approach?

6. What is your feeling about "relating the arts"? Are you comfortable about it? Afraid of it? Have you ever done it? How?

7. Do you think it is possible or desirable to influence the quality of children's enjoyment of the arts as consumers? Can you teach for this? How?

8. What activities should children be engaged in as they are studying the arts?

9. What is the most important outcome of good education in the arts for children?

10. Why are the arts good for people?

11. What is your view of the "behavioral objective" approach to arts education?

12. (For music) How important is reading music for children? How can Orff and Kodaly approaches be used in aesthetic education? Any weaknesses or limitations in these approaches? Would you use contemporary music, popular music, rock, jazz, non-Western music, in your teaching? What role does singing play in aesthetic education? Composing? Analyzing? Listening?

13. (For visual arts) How do you get children involved in seeing more in works of art? How do you make use of representation in teaching about works of art? Can you (should you) use abstract works with young children?

How important is painting, drawing, potting, sculpting, etc. as a part of aesthetic education? Analyzing? Listening?

14. (For dance) Can children be helped to see more in dance productions? What is the role of improvisation in dance as aesthetic education? How far can children (adults) go as appreciators of dance beyond their own abilities as dancers? How would you help them do this? Is there a difference between "movement education" and "dance education"?

15. (For theater) Do children study drama to become more sensitive to this art or to learn other things? What is the role of improvisation in theater education? Any limitations or dangers? How does study of plays relate to literature? To theater? Can children be helped to see more in theater productions? How? How important is involvement in an actual theater production for children? Would you use very contemporary works for study or involvement?

16. (For film, media) How much of aesthetic education in film comes from producing films? How much from perceiving more in films? How would you teach for heightened awareness of film works? To what extent does film serve as a vehicle for learning about societal issues? What other media should be included in aesthetic education? Why? How?

17. (For architecture, environment) Why should study of the environment be included in "Education for Aesthetic Awareness"? Would you include study of non-architectural aspects of environment? Study of personal environment - room interiors, dress, living and working spaces, etc.? How would you go about sensitizing young children to aesthetic qualities of their environment? Would you include attention to political, social, economic, psychological factors?

EDUCATION FOR AESTHETIC AWARENESS

FACULTY 1977 - 1980

Richard Bauschard	Architecture	Dalton, van Dijk, Johnson & Partners	1979 - 1980
Penelope Buchanan	Director and Literature	Greater Cleveland Teacher Center	1977 - 1978
Everett Dodrill	Film	Dodrill & Dodrill	1977 - 1980
Mary Friedmann	Music	Cleveland State University	1977 - 1980
James D. Gibans	Architecture	Architect	1977 - 1979
Nina Gibans	Director and Literature	Cleveland Area Arts Council	1977 - 1978
Zola Giles	Visual Art	Cleveland Institute of Art	1977 - 1979
W. David Hagans	Theatre	Cleveland Area Arts Council	1977 - 1978
Joan Hartshorne	Dance	Karamu House	1977 - 1980
Leslie Moyse	Theatre	Cleveland Museum of Art	1978 - 1980
Bennett Reimer	Director and Philosophy	Case Western Reserve University Northwestern University	1977 - 1980
Linda Robiner	Director	Cleveland Area Arts Council	1978 - 1980
Anita Rogoff	Visual Art	Case Western Reserve University	1979 - 1980
John Vargo	Literature	Shaker Heights High School	1978 - 1980

MAIN OUTCOMES OF MAY 19 PLANNING MEETING
RE SUMMER NEEDS FOR JUNIOR HIGH/MIDDLE SCHOOL

1. MAIN FOCUS: IMPLEMENTING IN THE CLASSROOM
   How to do this in arts and non-arts
   Practical

2. MAJOR NEEDS IN TERMS OF TIME BLOCKS
   A. Lots of unstructured team planning time, with faculty present at least some of those times. (Up to 1/2 each day for a week.) Do team planning in mornings when teachers are less tired.

   B. Specialists meet together with faculty art or music person once to discuss how to teach aesthetically in that art form, 1/4 or 1/2 day.

   C. Each school system's junior high team meet with its high school team very early--perhaps Day I.

   D. More about resources in the community. Field trip to University Circle, Music School Settlement, Art Museum, rehearsals, artists studios. Talk to people, see buildings, listen to rehearsals. Provide lists of resources and what kinds of things artists can do in schools. 1/2 day.

   E. Faculty TATs or Faculty/Teacher TATs--brainstorming about these, across school lines.

   F. Share ideas between faculty and teachers about integrating arts with math or social studies.

   G. How would you start teaching this art?

   H. "Problems" brainstormed, such as integrating certain arts with X concept. How would you structure an in-service day? How do you deal with other arts teachers and administrators about EAA? What "problems" do the teachers want to discuss? Discussion with clearly defined goals and a return to group.

3. BENNETT REIMER CAN BE HELPFUL:
   A. Working with each team individually.
   B. On non-arts. (Perhaps while specialists are meeting?)
   C. Clarify rotational vs. team teaching.

4. NO
   A. Practice of TATs.
   B. Review art forms.
   C. Help needed with advocacy in schools.
   D. Papers or readings
   E. Sharing by elementary teachers.

CLEVELAND AREA ARTS COUNCIL; one playhouse square, 1375 euclid avenue, room 3XX cleveland, ohio 44115, 216-XXX-XXXX
328
522-1686

EDUCATION FOR AESTHETIC AWARENESS
Preliminary Information

January 14, 1980.

Introduction to Aesthetic Education.
Four hours of Master's credit -- Cleveland State University.

August 4 to 15, 1980, Monday - Friday. 9:15 A. M. to 3:00 P. M.

$33 per credit or $132 (plus $15 registration for new CSU students).

This introductory work deals with the fundamental concepts of aesthetic education for classroom teachers and arts specialists. The summer course is the first segment of a recommended four-quarter sequence for teachers, elementary through high school.

Teachers are strongly encouraged to attend with colleagues from their school to maximize support and ability to change the priority and quality of the arts at their school.

Participants will be involved in intensive immersion in the elements of the seven art forms. The course will:

- -- Encourage an interdisciplinary approach.
- -- Develop the teachers' aesthetic sensitivity toward the total environment via direct involvement with the arts and aesthetic experiences.
- -- Provide the teachers with the knowledge, skills, and attitudes needed to develop aesthetic perception in students.
- -- Add to teaching skills those arts not usually represented in schools in any systematic way (dance, theatre, architecture, environment).
- -- Prepare teachers to use community resources well.

FACULTY MEMBERS are highly qualified teachers in seven art forms.

Linda Robiner, Director/ Aesthetic Philosophy
Everett Dodrill, Film
Mary Friedmann, Music
Joan Hartshorne, Dance
Leslie Moyse, Drama
Anita Rogoff, Visual Art
Richard Bauschard, Architecture
John Vargo, Literature

Linda G. Robiner
Director
Education for Aesthetic Awareness

LGR/mmt

Executive Director, Nina Gibans • **Executive Committee: Founding President**, Dr. Lester G. Glick • **President**, Dr. John A. Flower • **Vice Presidents**, William R. Joseph, Lois P. McGuire • **Secretary**, Marilyn Guarino • **Treasurer**, R. Budd Werner • **Members:** Dr. Raymond J. Balester, Bert Benkendorf, Barbara deConingh, Gary Derman, Arthur Feidman, Martha Joseph, Henry R. Judson, Ben Shouse, Kenneth E. Snipes, Paul A. Unger

CLEVELAND AREA ARTS COUNCIL; one playhouse square, 1375 euclid avenue, room 310, cleveland, ohio 44115, 216-781-0045

SOME OUTCOMES AS EXPRESSED IN MEETING OF EDUCATION FOR AESTHETIC AWARENESS SCHOOL LIAISONS AND PRINCIPALS.

October 10, 1979

Present: Beachwood, Bernard Weiss, Superintendent; Barbara Lindsay, Principal, Bryden Elementary; Matt Galemmo, Assistant Principal, Beachwood Middle. Brecksville, Charlotte Minch, Principal, Chippewa Elementary; Steven Vargo, Principal, Brecksville Junior High. Cleveland, Robert Woide, Director of Fine Arts. Cleveland Heights-University Heights, Richard Arnold, Director of Secondary Education. North Royalton, Pamela Rigg-Metcalfe, Principal, Albion Middle School. Orange, Joe Davis, Principal, Ballard Brady Middle School; Bill Lindsay, Principal, Orange High. Shaker Heights, Al Zimmerman, Principal, Shaker Heights High.

Summary of Major Points about Increasing Aesthetic Awareness

-- A principal can be very supportive to teacher teams in terms of initial prodding, administrative faith, use of teacher time, buying professional books, allowing teachers to actually develop the plans.

-- A horizontal spread develops at a school when many teachers in a building begin attending arts events together.

-- Student understanding of concepts and relationships across art forms and across other disciplines is increasing.

-- There is value in teams from other schools and other school districts being invited to other schools to share. This helps teams organize their own ideas, makes them feel important, and teaches their colleagues at other schools.

-- In-servicing by junior high teams members to some of the small high school teams would be helpful.

-- Less teacher burnout occurs when teachers are allowed to participate in professional conferences.

Specific Examples in Schools

-- The support and involvement from other teachers in the buildings is impressive.

-- An aesthetic awareness class occurs every Friday for the 7th and 8th grades. Arts field trips into the community relate closely.

Executive Director, Nina Gibans • **Executive Committee: Founding President**, Dr. Lester G. Glick • **President**, Dr. John A. Flower • **Vice Presidents**, William R. Joseph, Lois P. McGuire • **Secretary**, Marilyn Guarino • **Treasurer**, R. Budd Werner • **Members:** Dr. Raymond J. Balester, Bert Benkenstorf, Barbara deConingh, Gary Derman, Arthur Feldman, Martha Joseph, Henry R. Judson, Ben Shouse, Kenneth E. Snipes, Paul A. Unger

-- Initially the group moved slowly. Presentations to staff led to more cohesiveness. Other teachers began to understand and support this team.

-- Teachers are beginning to work across grade levels.

-- The teachers are attending arts events together. The team has invited all the teachers to join them and it's becoming a monthly event.

-- Other teachers have joined the planning team.

-- "It has been a very positive step for our teachers."

-- The principal did an in-service for specialist teachers on aesthetic education.

-- People are meeting to plan as a district for aesthetic education (elementary, junior high, and high school.

-- The team did a presentation to Board of Education.

-- No money has been provided by the school system yet. "All we have done is through work, love and commitment."

-- "There is the atmosphere of EAA in everything. Color, excitement--aesthetic is right."

-- A team member is on the PTA board and in charge of programs.

-- The school is exploring a gifted program which would include architecture as well as the visual arts usually presented.

-- "There is a tremendous involvement in what we are doing. It's growing by leaps and bounds."

-- The main hall is transformed into an old-fashioned village with shops.

-- Each teacher is more aware of what others are doing. The art teacher is more aware of music and the music teacher of art.

-- A design project in art is carried out in math.

-- Concerts now include visual arts and movement as well.

-- "You see the aesthetic everywhere you look in this building."

-- A suggestion was made to pull together resources across school districts, perhaps reviving the Humanities East plan of involving students from the various schools in arts programs.

-- "It seems natural. It just grows. There is no way to stop it."

-- In music class, one hears the piano and singing, knowing that the instrumental music teacher neither sings nor plays the piano. The principal peers in and sees that the science teacher is at the piano and the physical education teacher is singing.

-- The pyramid was explored in art, creative crafts, and physical education.

-- Artists of the month were explored.

-- A year of the arts is evolving.

-- A principal has helped the concept spread to other buildings, in this way:

1. Many teachers had attended the mini-course.
2. The core team talked to staff for half an hour about their training, their original anxiety, the things they found successful.
3. Core team did a TAT at an in-service day.
4. After the in-service, the principal selected a new core team at her new school and asked if they would be willing to work with the two original core team members to help plan the best directions for this school.
5. This planning group distributed lists of ideas to teachers at a staff meeting. The first idea was that November would be pattern month, and every single classroom explored pattern.
6. This "seeded" planning group met regularly. Some people from the third elementary school in the district were involved as well.
7. The initial impetus came from the principal, but she allowed the professional colleagues to develop the plan. She asked that everyone devote half an hour a week to teaching aesthetics and checked on their plans to see if they did. She guaranteed them planning time.

Linda G. Robiner
Director
Education for Aesthetic Awareness

TEACHER TEAMS

Central to the EAA strategy was the program's concept of teacher teams concentrated within single buildings, each team serving as cooperating arts instructors, curriculum developers, and catalysts for change within the building. The approach was based on John Goodlad's thinking about educational change, especially his views that the optimal unit for educational change is the single school. He suggested that for change to take place within the school, a supportive peer group is necessary.

Teams of two to eight teachers (pp. 28-34) from each school building included various mixtures of music and visual art specialists, and classroom and subject area teachers.

Statistics illustrate the range of grade levels and curricular areas of teachers affected by the Education for Aesthetic Awareness program (pp. 35-37). It is interesting to note the number of teachers and schools affected and how, through the ripple effect, impact was created over a three-year period (p. 38).

The support of the principal and administrators was vital to the functioning of the team. The formal and informal patterning--what the principal said and did--were important to teachers' and students' perceptions of whether the principal valued aesthetic awareness. Of course, the most successful teams existed where total school philosophy included curricular commitment to aesthetic education.

Most teachers agreed that significant factors for building a team were taking the course work together and the resulting camaraderie. One said, "I'm beginning to understand just how important the team really is in making this program succeed. Each of us provides different insights to the material being studied and, perhaps even more important, encouragement when needed."

Another said, "The best things are the perceptions I've gained about my team members. I've known most of them for six years or so, but I have experienced some real revelations about them. I've become aware of talents that I had no idea they possessed."

EDUCATION FOR AESTHETIC AWARENESS
ELEMENTARY STUDENTS SPRING - 1978

BEACHWOOD

Fairmount School

24601 Fairmount Boulevard, Cleveland, Ohio 44122
464-2600
Principal: Wyndham Burgess

William Brys
Hosea Johnson
Carolyn Murray
Ruth Scheinbart

BRECKSVILLE-BROADVIEW HEIGHTS

Chippewa School

8611 Wiese Road, Brecksville, Ohio 44141
526-4370
Principal: Charlotte M. Minch

Margaret Cloherty
Sandra Cugini
Victoria Hunt
Carolyn Johns
Christine Monachino

CLEVELAND CITY

Benjamin Franklin School

1905 Spring Road, Cleveland, Ohio 44109
351-1621
Principal: Robert E. Laheta

Lynne Seikel

Henry W. Longfellow School

650 East 140th Street, Cleveland, Ohio 44110
451-5732 Principal: Leonard Steiger

Marilyn R. Barber
Dorothy Tolliver

Robert Fulton School

3291 East 140th Street, Cleveland, Ohio 44120
921-6177
Principal: Betty D. Daniels

Gloria Alfred
Nancy M. Bertuna
Marce Kness
Linda Lupton
Jan Tierney

CATHOLIC DIOCESE OF CLEVELAND

Christ the King School

16005 Terrace Road, East Cleveland, Ohio 44112
451-4756
Principal: Sr. Anita Whitely

Mary Ellen Archacki
Sr. Geraldine Hable
Barbara Holbein Sullivan

CLEVELAND HEIGHTS-UNIVERSITY HEIGHTS

Fairfax School

3150 Fairfax Road, Cleveland Heights, Ohio 44118
371-7480
Principal: Frank Strojan

Nancy B. Doolittle
Margaret Peacock

Millikin School

1700 Crest Road, Cleveland Heights, Ohio 44121
371-7125
Principal: Winston S. Adams

Lola Marie Farron
Carol Ison
Eudese Paull
Ina Rothman

Northwood School

2301 Fenwick Road, University Heights, Ohio 44118
371-7145
Principal: Robert Wehn

Rita Hubar
Lisa Katz
Cynthia Oviatt

NORTH ROYALTON

Royal View School

13220 Ridge Road, North Royalton, Ohio 44133
237-8800
Principal: Charles Dolce

Jo Ann Nesbett
Ruth Roider
Diane Taylor

Valley View School

4049 Wallings Road, North Royalton, Ohio 44133
237-8800
Principal: J. P. McCann

Jacqueline Katz

EDUCATION FOR AESTHETIC AWARENESS
JUNIOR HIGH STUDENTS FALL 1978

BEACHWOOD

Beachwood Middle School
2860 Richmond Road, Beachwood, Ohio 44122
464-2600
Principal: Chester Kwiecien

Olga Hockman - Home Ec. & Unified Arts
Georgia Lash - Home Ec. & Unified Arts
William Mertel - Art
Kathleen Riley - Media
Maria Wasko - French & Spanish
Georgene Monroe - Business Education
Richard McNally - Social Studies

BRECKSVILLE

Brecksville Junior High
27 Public Square, Brecksville, Ohio 44141
526-4370
Principal: Stephen J. Vargo

Monica M. Dooley - English
Beth J. Esarey - Art
Dorene Marsh - Orchestra & Choir

CATHOLIC

St. Stephen
1891 West 57th Street, Cleveland, Ohio 44102
281-4044
Principal: Sr. Mary Michael Ann, S.N.D.

Sr. Mary Michael Ann - Art & Principal
Nancy Hama - Music
Carol Gwiazda - Literature

CLEVELAND PUBLIC

Empire Junior High
9113 Parmalee Avenue, Cleveland, Ohio 44108
451-9515
Principal: William Martoccia

Leonard Dickinson - Art
Jacqueline Johnson - Health & Physical Education
Anita Gassette - Art

CLEVELAND PUBLIC (cont.)

Nathan Hale Junior High

3588 East Boulevard, Cleveland, Ohio 44105
641-4485
Principal: Luther D. Ware

Jerry Dunnigan - Visual Art
Barbara Hammond - Art & Dance
Susan Issa - Vocal Music
Donald Wootton - Instr. Music

CLEVELAND HEIGHTS/UNIVERSITY HEIGHTS

Roxboro Junior High

2400 Roxboro Road, Cleveland Heights, Ohio 44106
371-7140
Principal: Clifford W. Allison

Antoinette Angelo - Math
Jacquie Davis - Art
David Hirsch - English
Helen Hirsch - English
Darryl Innocenzi - English
Rita Kliorys - Music

NORTH ROYALTON

Albion Middle School

9360 Albion Road, North Royalton, Ohio 44133
237-8800
Principal: Pamela M. Rigg-Metcalfe

Linda M. Aring - Art
Sally Greer - Creative Crafts & Unified Arts
Jean Hulme - Unified Arts & Physical Education
William D. Setny - Music

ORANGE

Ballard Brady Middle School

32000 Chagrin Boulevard, Pepper Pike, Ohio 44124
831-8600
Principal: H. J. Davis

Janet K. Desimone - English
Barbara W. Garver - Art
Carolyn Ann Hope - Art & Social Studies
John R. Szilagyi - 6th Grade
Lynn G. Williams - 6th Grade

SHAKER HEIGHTS

Woodbury Junior High
15400 S. Woodland, Shaker Heights, Ohio 44120
921-1400
Principal: John C. Forbeck

Edna M. Duffy - French & Modern Dance
George Harley - English

EDUCATION FOR AESTHETIC AWARENESS
HIGH SCHOOL STUDENTS SUMMER - 1979

BRECKSVILLE-BROADVIEW HEIGHTS

Brecksville High School
6376 Mill Road, Broadview Heights, Ohio 44147
526-4370
Principal: Stephen J. Vargo

Betty L. Ford - English and Creative Writing
Eva Scudiere - Art

CATHOLIC DIOCESE

Notre Dame Academy
13000 Auburn Road, Chardon, Ohio 44024
946-3314
Principal: Sr. M. St. Colette

Ellen Carreras - Visual Art
Sr. Mary Laura - Art, English, Drama
Sr. Mary Lisbeth - English, Drama, Speech
Sr. Mary William David - English, Music

Regina High School
1857 S. Green Road, South Euclid, Ohio 44121
382-2110
Principal: Sr. Mary Francesco

Sharon Ann Kubeja - Art
Sr. Mary Carlyn - Music
Sr. M. Helen Frances - Social Studies
Sr. Mary Joanette Olatta - Social Studies, Math
Sr. Mary Mark Daniel - Mathematics
Sr. Mary Michael Paul - Visual Arts
Sr. Mary Ranata - Social Studies
Sr. Maureen Therese - History

CLEVELAND PUBLIC

John Adams High School
3817 East 116th Street, Cleveland, Ohio 44105
561-2200
Principal: Ralph T. Krogh

Dale H. Lintala - Art
Keith A. Richards - Educational Media , Film
Robert Thomas - Vocal Music

CLEVELAND HEIGHTS-UNIVERSITY HEIGHTS

Heights High School

13263 Cedar Road, Cleveland Heights, Ohio 44118
371-7100
Principal: Michael G. Ferrato

Robert E. Bergantino - Instrumental Music
Ellen L. Karr - English

NORTH ROYALTON

North Royalton High School

14713 Ridge Road, North Royalton, Ohio 44133
237-8800
Principal: Charles Gibson

William H. Park - Instrumental Music

ORANGE

Orange High School

32000 Chagrin Boulevard, Pepper Pike, Ohio 44124
831-8600
Principal: William Lindsay

Marilyn J. Berger - Business Education
Allan S. Larson - Art

SHAKER HEIGHTS

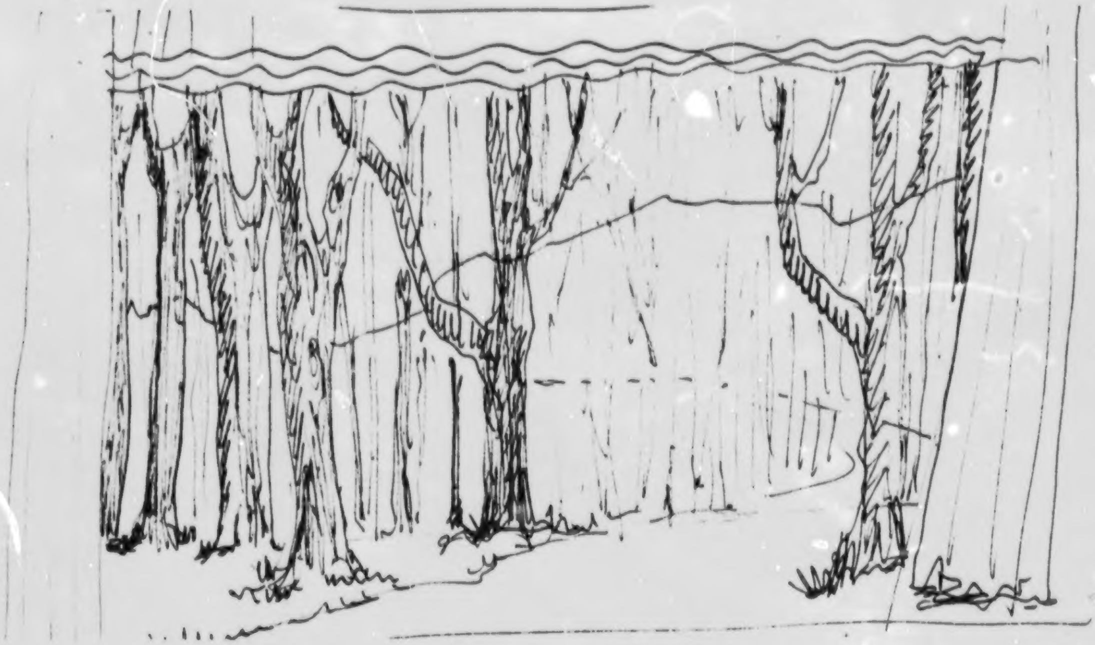
Shaker Heights High School

15911 Aldersyde Drive, Shaker Heights, Ohio 44120
921-1400
Principal: Charles A. Zimmerman

Jean Brattin - Physics
Penny Friedman - Social Studies
Robert A. Hanson - English
Nancy W. Lerner - English
Kenneth E. Looney - Guidance
Audrey Stout - Social Studies

PROJECT PARTICIPANTS -- ELEMENTARY

Participant	Grade Level	Number	Percent
Classroom teacher	Kindergarten through Third Grade	9	33
Classroom teacher	Fourth through Sixth Grade	8	30
Music Specialist	Elementary Grades	5	18
Visual Art Specialist	Elementary Grades	5	18
	Total	27	



EDUCATION FOR AESTHETIC AWARENESS
JUNIOR HIGH
PROJECT PARTICIPANTS

SUBJECT AREA	NUMBER	PERCENT
Home Economics	2	5.4
Art	12	32.4
Media	1	2.7
Foreign Language	2	5.4
Business Education	1	2.7
Social Studies	1	2.7
English	7	18.9
Music	6	16.2
Health & Physical Education	2	5.4
6th Grade	2	5.4
Math	1	2.7
	37	

EDUCATION FOR AESTHETIC AWARENESS
HIGH SCHOOL
PROJECT PARTICIPANTS

Subject Area	Number	Percent
English	7	2.38
Art	7	2.38
Drama	2	.68
Speech	1	.34
Music	5	1.7
Social Studies	5	1.7
Mathematics	2	.68
History	1	.34
Educational Media, Film	1	.34
Business Education	1	.34
Physics	1	.34
Guidance	1	.34
	34	

EDUCATION FOR AESTHETIC AWARENESS
One Playhouse Square
1375 Euclid Avenue, Room 328
Cleveland, Ohio 44115
216-522-1686

June 4, 1980.

TEACHERS, SCHOOLS, AND STUDENTS AFFECTED BY EDUCATION FOR AESTHETIC AWARENESS TO DATE

1977-78	Schools	Teachers	Students
Full year course (160 hrs.)	11	30	4,250
Mini-course (20 hrs.)	2	18	455
Impact sessions (3 hrs.)	14	78	?
1978-79			
Full year course (160 hrs.)	8	30	6,112
Mini-course (20 hrs.)	2	15	1,200
Impact sessions (3 hrs.)	16	61	?
1979-80			
Full year course (130 hrs.)	8	27	6,750
Mini-course (20 hrs.)	18	27	6,200
Impact sessions (3 hrs.)	10	6	?

Courses most affected (Education for Aesthetic Awareness teachers' major areas of responsibility.)

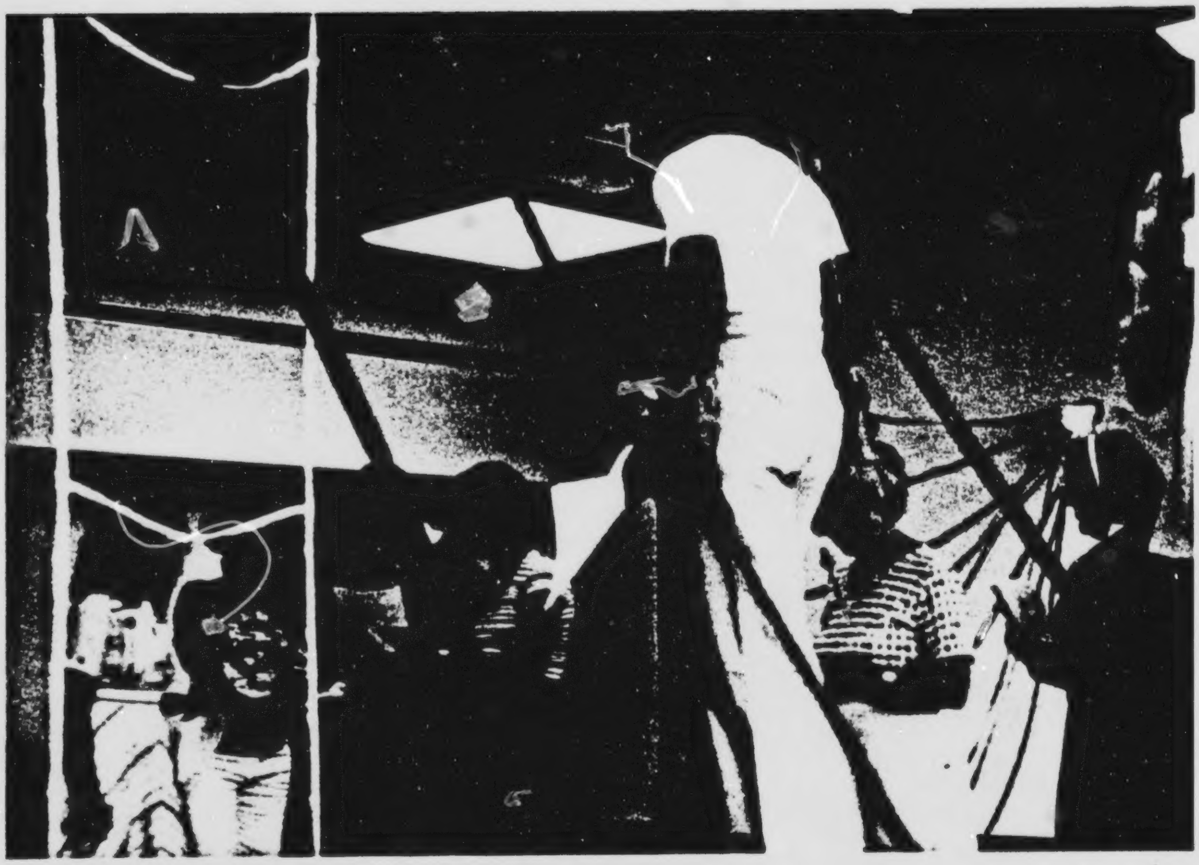
Grades Kindergarten through Twelve.

- Home Economics
- Visual Art
- Media
- Foreign Language
- Business Education
- Social Studies
- English
- Music
- Health & Physical Education
- Mathematics
- Modern Dance
- Creative Crafts
- Learning Disability
- Guidance
- Speech
- Drama
- Media
- Physics

Each year that these teachers teach, their aesthetic awareness will be affecting additional students.

SYLLABUS

The following syllabus (pp. 40-47) reflects the four quarter course of study. After two years during which the program consisted of five quarters of work, it was condensed to four quarters, to accommodate the teachers wishing to enroll in a yearlong sequence.



EDUCATION FOR AESTHETIC AWARENESS
COURSE SYLLABUS

SUMMER

Title: Education for Aesthetic Awareness: Introduction to
Aesthetic Awareness.

Objectives:

In this first quarter of the four-quarter sequence, basic concepts of the arts and aesthetic education are introduced. The goals and objectives of the course are explained and first steps are taken to discuss school team functions as teachers of and advocates for comprehensive arts programs in their buildings. Introductory sessions in all the arts immerse the students in basic elements, both for personal growth in aesthetic awareness and as material to be used in teaching. First plans are made for exploring school problems and potentials as related to arts programs, and projections of needs from the year's course are formulated.

Learning Experiences:

1. Lecture-discussion sessions introducing the Objectives and Guiding Principles of the course.
2. Readings on selected aspects of aesthetics, education, and the arts in the schools.
3. Total group and discussion group review an expansion of assigned readings and related topics.
4. Expression of personal views on the arts and the teaching of the arts, in written form.
5. Team development of plans for the year, in written and oral reports.
6. Single arts lectures-demonstrations-workshops on basic elements, covering:
   - a) Visual art
   - b) Music
   - c) Theatre
   - d) Dance
   - e) Film and media
   - f) Architecture and environment
   - g) Literature and poetry

7. Introduction to the concept of interdisciplinary arts instruction.
8. Team planning sessions devoted to exploring strengths and needs of individual members and projections of a) course needs, b) potential school activities.
9. Large and small group workshops on management techniques as applied to educational innovation.
10. Introductory discussions and applications of concepts of evaluation, as applied to the total project and to arts learnings by teachers and pupils.

Evaluation: (Attainment of Objectives through assessment of Learning Experiences' effectiveness.)

1. Consistent attendance throughout the two-week period. (Three or more absences to alter grade.)
2. Completion of all assigned readings, as demonstrated through a) discussion sessions, b) written responses.
3. Clear, reflective expression of views on the student's awareness of the arts and potential to improve as a teacher of the arts, in essay form.
4. A thoughtful, practical team effort to write a report about future projections for each school, written by teams or individuals.
5. Active class involvement in all sessions of the course, as evidenced by instructor satisfaction with the level of involvement.
6. Active involvement in team activities as evidenced by the team written report.

Text Materials:

Selected readings from the following:

1. Langer, Feeling and Form.
2. Reimer, A Philosophy of Music Education.
3. A selection of articles related to the arts and aesthetic education, assigned by faculty or suggested by students.

FALL (Prerequisite: Summer EAA class or permission of staff.)

Title: Education for Aesthetic Awareness: Foundation of
Aesthetic Education.

Objectives:

In this quarter of the four-quarter sequence, emphasis is placed on foundational concepts of the aesthetic domain and its relevance for human life in general and school settings in particular. Understandings will be developed of alternative views of the function of the arts and their implications for teaching and learning. A broad preview of a comprehensive arts curriculum will be developed, with focus on interdisciplinary arts lessons as a curriculum unifier. Preliminary plans will be made for implementing comprehensive arts programs in the participating school systems.

Learning Experiences:

1. Lecture-discussion sessions on foundational concepts of aesthetics and aesthetic education.

2. Readings in selected works on aesthetics and aesthetic education.

3. Expression of views on the arts in education in written essays in response to selected readings.

4. Formulation in written form of plans to incorporate course learnings in the teaching situation.

5. Single arts lectures-demonstrations-workshops on basic elements and strategies for teaching them, covering:

    a) Visual art

    b) Music

    c) Theatre

    d) Dance

    e) Film and media

    f) Architecture and environment

    g) Literature and poetry

6. Advocacy development through special meetings and Saturday Impact Day sessions involving school administrators, other teachers, community leaders.

7. Preliminary discussions of the roles of evaluation in aesthetic education.

Evaluation: (Attainment of Objectives through assessment of Learning Experiences' effectiveness.)

Each student in the EAA course will be expected to make acceptable progress toward fulfillment of the course Objectives by demonstrating the following Learning Experiences competencies.

1. Consistent attendance at all course meetings. (Three or more absences to alter grade.)
2. Completion of all course reading assignments, with a sufficient level of understanding.
3. Clear, thoughtful written expression of views on the assigned readings, in required essays.
4. Active class involvement in response to each arts workshop, as evidenced by faculty satisfaction with the level of participation.
5. Active participation in all team activities, including a) planning sessions, b) advocacy development activities, as attested by faculty.
6. Growth in aesthetic perception and creativity in each of the arts, as appropriate to the evaluation procedures and expectations of each arts instructor.
7. Evidence of preliminary activities leading toward integration of EAA learnings in the teacher's daily work.

Text Materials:

Selected readings from the following:

1. Langer, Feeling and Form.
2. Langer, Problems of Art.
3. Reimer, A Philosophy of Music Education.
4. Reimer, ed., Toward An Aesthetic Education.
5. Sontag, Against Interpretation.
6. Readings on specific arts as assigned in connection with arts instructor presentations.

WINTER (Prerequisite: Fall EAA course.)

Title: Education for Aesthetic Awareness: Principles of the Arts and their Applications in Education.

Objectives:

In this quarter of the four-quarter sequence, the primary focus is on the unique qualities of each of the arts and emerging commonalities among the arts. Deeper perception of each art for appreciation, and more refined skills of creation in each art, will be fostered by appropriate activities. Applications of these learnings will be made for school settings at the level at which the participants are teaching, with the development of alternative strategies for fostering appreciation of and creativity in the arts. Community arts resources will be explored and ways of using them will be discussed. Further plans will be made for implementation of comprehensive arts programs in the participating school systems, including the building of advocacy by the schools and the community.

Learning Experiences:

1. Lecture-discussion sessions on foundational concepts of aesthetics and aesthetic education, with particular emphasis on unique and common qualities among the arts.

2. Readings in selected works on aesthetic education, the arts, the process of educational innovation.

3. Expression of views on the arts in education and change mechanisms in education in written essays in response to selected readings.

4. Formulation, documentation and implementation of a major project designed to carry forward the emerging plans for a comprehensive arts program in the participating school systems.

5. Continuation of single arts lectures-demonstrations-workshops, and strategies for teaching, in each of the seven arts fields.

6. Continuation of workshops on interdisciplinary arts teaching, with emphasis on the role of such learnings in the total curriculum.

7. Student presentations of selected arts lessons, with total group discussion and critique.

8. Team planning sessions focused on implementation of the project.

Evaluation: (Attainment of Objectives through assessment of Learning Experiences' effectiveness.)

Each student in the EAA course will be expected to make acceptable progress toward fulfillment of the course Objectives by demonstating the following Learning Experiences competencies:

1. Consistent attendance at all course meetings. (Three or more absences to alter grade.)
2. Completion of all course reading assignments, with a sufficient level of understanding.
3. Clear, thoughtful written expression of views on the assigned readings, in required essays.
4. Active involvement in the formulation and implementation of the project, with appropriate and sufficient documentation as reviewed by the faculty.
5. Active class involvement in response to each arts workshop, as evidenced by faculty satisfaction with the level of participation.
6. Successful teaching presentations to the class, evidencing sufficient planning and effective teaching techniques as defined in a course-generated "Evaluation of Teaching Effectiveness" guide.
7. Active participation in all team activities, including a) planning sessions, b) advocacy development activities, as attested by faculty.
8. Growth in aesthetic perception and creativity in each of the arts, as appropriate to the evaluation procedures and expectations of each arts instructor.
9. Evidence of continuing integration of EAA learnings in the teacher's daily work, as evidenced by discussion and written work.

Text Materials:

Selected readings from the following:

1. Broudy, Enlightened Cherishing.
2. Reimer, A Philosophy of Music Education.
3. Selected articles from arts journals.
4. Readings on specific arts as assigned in connection with arts instructor presentations.

SPRING (Prerequisite: Winter EAA course.)

Title: Education for Aesthetic Awareness: Planning for Change in Aesthetic Education and Building a Comprehensive Arts Curriculum.

Objectives:

A. In this culminating quarter of the four-quarter sequence, learnings from the previous three quarters are applied to the building of detailed plans for an arts curriculum in the participating schools.

B. Learnings about each of the arts are synthesized with applications both in interdisciplinary arts teaching and in implications for the non-arts segment of the curriculum.

Learning Experiences:

1. Culminating lecture-discussion sessions on aesthetics, evaluating art, choosing art for children to experience, enhancing opportunities for aesthetic creation as part of arts instruction.
2. Lecture-discussion-planning sessions devoted to the development of detailed curriculum models for incorporating arts learnings in the participating school systems.
3. Expression of views on arts advocacy and arts curriculum development, in written essays in response to selected readings.
4. Discussions of arts advocacy plans by teams and by the total group.
5. Formulation of a model for a comprehensive arts curriculum in each participating school system, at the level of the participating teachers for that year, through a) team planning sessions, b) individual team member assignments, c) special meetings with faculty and invited consultants, d) special meetings with school advocacy leaders, e) total class sessions.
6. Single art lectures-demonstrations-workshops, applying the year's learnings to a broad view of each art.
7. Lecture-discussion of relationships among a) the arts and b) non-art subjects, with emphasis on fruitful overlaps and problems to be avoided.
8. Planning for projections of future assistance needed and means of securing it.
9. Creation and demonstration of interdisciplinary arts lessons, with class discussion and critique of both content and teaching effectiveness.
10. Final evaluation of the year's course of study, through open discussion and written response form.

Evaluation: (Attainment of Objectives through assessment of Learning Experiences' effectiveness.)

Each student in the EAA course will be expected to make acceptable progress toward fulfillment of the course Objectives by demonstrating the following Learning Experiences competencies:

1. Consistent attendance at all course meetings. (Three or more absences to alter grade.)
2. Completion of all course reading assignments, with a) sufficient level of understanding as demonstrated by discussion sessions, b) written assignments.
3. Clear, thoughtful written expression of views on the assigned readings, in required essays.
4. Active involvement in a) planning sessions, b) individual assignments, c) class sessions on the development of the initial model for a comprehensive arts program, as evaluated by faculty.
5. Active class involvement in response to each arts workshop, as evidenced by instructor satisfaction with the level of participation.
6. Active participation in all team activities, including a) planning sessions, b) advocacy development activities, as attested by faculty.
7. Growth in aesthetic perception and creativity in each of the arts, as appropriate to the evaluation procedures and expectations of each arts instructor.
8. Evidence of continuing integration of EAA learnings in the teacher's daily work, as evidenced in discussion and written work.
9. Summative evaluation by faculty of the curriculum model as to a) completeness in including all arts, interdisciplinary arts, the arts in the non-art curriculum, b) sufficiently detailed to allow reasonable implementation activities, c) supported by school-community advocacy plans, d) adaptability to the particular needs, limitations, strengths of each school building/school system/community.

Text Materials:

Selected readings from the following:

1. Reimer, ed., Toward an Aesthetic Education.
2. Selected articles from arts journals.
3. Readings on specific arts as assigned in connection with arts instructor presentations.
4. Current articles, news reports, final reports, related to arts-in-schools events and projects, as assigned.

SCHEDULING CLASSES AND IMPACT DAYS

Each year's course began with an intensive two-week summer session (40 hours of class work, 4 credits). Teachers committed themselves to three quarters of work (fall, winter, spring), thirty hours per quarter, meeting late afternoons and evenings and on occasional Saturdays.

A second two-week summer session (three additional credits) completed the training during the first two years. However, during the third year, the learning experiences were incorporated into four quarters so that teachers could enroll for a one-year sequence. During the third year, therefore, high school teachers completed their final quarter before the summer.

In addition to classes in each art form, sessions included cooperative arts lessons, as well as lectures on aesthetic philosophy, building curriculum in the arts, advocacy, use of community arts, and politics of school change.

Since the initial emphasis of the course was on aesthetic awareness rather than methods of teaching, personal changes in aesthetic perception had to occur before teachers began to apply their learnings. As the course progressed, applications of this knowledge were increasingly encouraged.

Schedules are included for a summer session (pp. 50- 51), one quarter during the school year (p. 52), and for one of the ten-week mini-courses (p. 53).

Impact sessions, open to EAA participants, school administrators, other teachers, and community leaders were held several times each year (pp. 54 - 57). The EAA teachers were joined by a variety of school personnel from their own and guest systems plus college people and others; discussions focused on topics of general interest. Presentations were by well-known arts-in-education resource people, plus local artists and administrators. Impact sessions during the second year will be described.

Consultants for the February, 1978, session were:

-- Donald Carroll, former Commissioner for Basic Education for the State of Pennsylvania.

-- Stanley Madeja, CEMREL.

-- Jack Morrison, American Theater Association

-- Gene Wenner, Arts in Education Program, John D. Rockefeller III Fund.

The consultants each visited two school sites on February 10. These visitations included a one-half day observation and an hour meeting with participating teachers. The next day's panel discussion entitled "Literacy and the Arts: A Basic in Education" was attended by sixty-five people. An afternoon session entitled "Keeping It Going" for participating school systems, featured small group discussion facilitated by Gene Wenner.

The second impact session on April 25, 1978, at Fairmount School, provided teachers with the opportunity to view arts education instructional materials. After browsing through them, each team chose a package of materials to evaluate and reported on it.

The third impact session was held on May 6, 1978. Linda Robiner provided participants with information on using artists in their classrooms in an all-day presentation entitled "Planning for Use of Outside Resources: Strong Bridges, Strong Links."

Dr. John I. Goodlad, Director of Research, Division of I/D/E/A; and Dean of the Graduate School of Education at UCLA, participated as guest speaker and consultant in May, 1978. On May 9 he spoke about "Educational Change" to a group of seventy-five at Beachwood High School and the next day, he met with EAA team leaders, liaisons, and faculty. Since some of Dr. Goodlad's theories undergirded this program, his input helped participants to assess growth, and refine plans for the future.

MIDDLE SCHOOL/JU[illegible]OR HIGH
WEEK I

7[illegible]/79

	Monday 8/6	Tuesday 8/7	Wednesday 8/8	Thursday 8/9	Friday 8/10
9:00 - 10:15	Joint Introduction Linda Robiner, Bennett Reimer, et al 10 -Administrivia. Bennett Reimer	Team Planning. Bennett Reimer.	Team Planning. Bennett Reimer.	Team Planning.	Brainstorm problem. What do elements of art forms mean to me as a teacher of ____________? John Vargo, et al.
10:15 - 10:30					
10:30 - 11:45	Alternative TATs. Joyce Reimer.	Team Planning.	Multi Media. Joyce Reimer.	Joint Session. Brainstorming arts and non-arts. Bennett Reimer, Joyce Reimer, Mary Friedmann, Anita Rogoff, et al	Team Planning.
11:45 - 12:45					
12:45 - 2:00	Think Tank. Bennett Reimer & Linda Robiner.	Brainstorm problem. Money Magic: Producing an arts project without funds. Leslie Moyse, et al.	Brainstorm problem. How to work aesthetically and interdisciplinarily within junior high units. Linda Robiner, et al	Teaching techniques in the arts. Joyce Reimer.	Team Planning. 1:25 - Evaluation. Carol Takacs.
2:00 - 2:15					
2:15 - 3:30	Literature. John Vargo.	Visual Art. Anita Rogoff.	Drama. Leslie Moyse.	Problems. Bennett Reimer.	Think Tank. Bennett Reimer.

MIDDLE SCHOOL/JUNIOR HIGH
WEEK II

	Monday 8/13	Tuesday 8/14	Wednesday 8/15	Thursday 8/16	Friday 8/17
9:00 - 10:15	Team Planning.	Community Resources. Linda Robiner.	Drama. Leslie Moyse	Brainstorming problem. Use of other arts in theatre. Leslie Moyse, et al	Architecture. Richard Bauschard.
10:15 - 10:30					
10:30 - 11:45	Team Planning.	Team Planning.	Team Planning.	Team Planning.	Planning for next year. Linda Robiner.
11:45 - 12:45					Discussion: Articulation betwe high school and junior high.
12:45 - 2:00	Dance & Music. Joan Hartshorne and Mary Friedmann.	Team Planning.	TAT Brainstorming: an element. Mary Friedmann, et al.	Joint Field Trip. University Circle.	Joint celebration.
2:00 - 2:15					
2:15 - 3:30	Dance & Music. Joan Hartshorne and Mary Friedmann.	Architecture Field Trip. Richard Bauschard.	Film. Everett Dodrill.	Joint Field Trip. University Circle.	Course Evaluation.

Faculty Meeting

March 13, 1980.

EDUCATION FOR AESTHETIC AWARENESS
SCHEDULE SPRING QUARTER

All classes will meet in 1916-1917 University Tower
except Impact Day, the location of which will be announced later.

Tuesday, March 18, 1980.

4:30 - 5:45 Carol Takacs and Linda Robiner - Discussion
6:00 - 7:30 Richard Bauschard - Architecture

Tuesday, March 25

4:30 - 6:05 Mary Friedmann - Music
6:15 - 7:30 Anita Rogoff - Visual Arts

Tuesday, April 15

Bennett Reimer - Comprehensive arts planning

Tuesday, April 22

4:30 - 6:05 Everett Dodrill - Film
6:15 - 7:30 Team comprehensive planning

Tuesday, April 29

4:30 - 6:40 John Vargo - Literature
6:50 - 7:30 Team comprehensive planning

Tuesday, May 6

4:30 - 6:05 Leslie Moyse - Theatre
6:15 - 7:30 Team comprehensive planning

Saturday, May 17

9:00 - 3:00 Impact Day

Tuesday, May 20

Bennett Reimer

Tuesday, May 27

Joan Hartshorne - Dance. Party.

EDUCATION FOR AESTHETIC AWARENESS
MINI-COURSE SCHEDULE

January 23, 1980.

February 6	Introduction and Aesthetic Philosophy -- Linda Robiner
February 13	Visual Art -- Anita Rogoff
February 20	Theatre -- Leslie Moyse
February 27	Dance -- Joan Hartshorne
March 5	Literature -- John Vargo
March 12	TATs -- Regina High School, Notre Dame Academy teachers and Linda Robiner
March 19	Architecture -- Richard Bauschard
March 26	Film -- Everett Dodrill
April 2	Music -- Mary Friedmann
April 9	No class.
April 16	Community Resources -- Linda Robiner
April 30	All papers due

Participants are teachers from Cleveland Heights and the Catholic Diocese

All classes meet on Wednesdays from 4:00 to 6:00 P. M. at:

Notre Dame College
Room 231, Administration Building--east entrance
(the only Tudor structure)
4545 College Road--off Green Rd., north of Cedar Rd.
South Euclid

CLEVELAND AREA ARTS COUNCIL; one playhouse square, 1375 euclid avenue, room 310, cleveland, ohio 44115, 216-781-0045

January 25, 1979.

Dear Friends:

Please consider this an invitation to our thought-provoking Impact Day on Saturday, February 24, 1979, entitled "New Dimensions for Arts Education."

We will meet at Cleveland State University, University Center, in the auditorium on the ground level. University Center is located on the west side of 22nd Street, between Euclid and Chester Avenues. You may park under the building on 22nd Street; the street is one way, and you may enter only from Euclid Avenue.

This Impact Day session, as you probably know, is a component of the Education for Aesthetic Awareness program now in its second year, a summary of which is attached.

The morning presentation (9:00 A. M. to 12:00 noon) includes four nationally known experts in the field of arts in education:

Harry Broudy, Professor of Philosophy of Education, Emeritus, at the University of Illinois, will speak on "Import and Image."

David Baker will speak on "Developing and Implementing Management Strategies and Interdisciplinary Arts Programs." He is Director of Visual and Industrial Arts of the Brookline, Massachusetts, Public Schools.

Malcolm Tait, Chairman of the Music Department at Case Western Reserve University, will discuss "Teaching Styles in the Arts: Congruency or Conflict?"

Gerard Knieter's topic is "The Significance of the Arts for Human Potential." He is presently Dean of Fine Arts at Akron University.

We hope that you will join us.

Cordially,

Linda G. Robiner

LGR/mmt

Linda G. Robiner
Director
Education for Aesthetic Awareness

Executive Director, Nina Gibans • **Executive Committee: Founding President**, Dr. Lester G. Glick • **President**, Dr. John A. Flower • **Vice Presidents**, William R. Joseph, Lois P. McGuire • **Secretary**, Marilyn Guc
• **Treasurer**, R. Budd Werner • **Members:** Dr. Raymond J. Balester, Bert Benkendorf, Barbara deConingh, Gary Derman, Arthur Feldman, Martha Joseph, Henry R. Judson, Ben Shouse, Kenneth E. Snipes, Paul A. Ur

P. S. To Education for Aesthetic Awareness Elementary, and Middle School / Junior High School Teachers, Liaisons, and Principals.

Although the morning session is open to the public, the luncheon and afternoon sessions (12:00 - 3:00 P. M.) at CSU (1917 University Tower) will include only Education for Aesthetic Awareness teachers, principals, and school system liaisons.

We will provide coffee and a delicatessen tray for lunch, at a cost of $3.00. You are welcome to bring your lunch if you prefer.

After lunch, Malcolm Tait, John Vargo, and Les Moyse will lead a workshop on "Teaching Styles." Following that, a brainstorming session on "Significant Issues for Teaching and Learning in the Arts," facilitated by Gerard Knieter, will include major participation by teachers.

Attendance for the entire Impact Day is required of all EAA Junior High School participants as part of their class commitment. We hope the elementary people will want to share in the day as well.

Education for Aesthetic Awareness

IMPACT DAY

"NEW DIMENSIONS FOR ARTS EDUCATION"

SATURDAY, FEB. 24, 1979
Cleveland State University

CLEVELAND AREA ARTS COUNCIL

ATTENDANCE

Elementary EAA Teachers	10
Junior High EAA Teachers	25
Brecksville Mini-Course Teachers	11
EAA Faculty (Former & Present)	10
EAA Principals/ Liaisons School Board Members	7
Teachers from EAA Schools not involved in EAA Course	15
Kent State Persons	5
Cuyahoga Community College	3
Pittsburgh College Persons	5
Columbus College Persons	3
Miscellaneous	20
	124

EDUCATION FOR AESTHETIC AWARENESS
IMPACT DAY
Saturday, May 17, 1980
Shaker Heights High School
15911 Aldersyde Drive

Driving south on Lee, the school is 4 blocks south of Shaker. Turn right on Aldersyde. Drive part way around school building. Pass first parking lot and football field. Park in North lot. Enter school at that door and follow the signs.

THE CREATIVE PROCESS: VISUAL ART AND COMPREHENSIVE PLANNING

MORNING

9:15 - 11:00	A film: "Art at the Justice Center." *
11:00 - 12:00	Team comprehensive planning. (A good time to invite others to help you plan.)

*If you choose to plan from 9:15 - 12:00, you may do that.

LUNCH ON YOUR OWN

AFTERNOON

1:30 - 3:00	An artist: Joy Jacobs. The evolution in one artist's work.

The Impact Day is part of the Education for Aesthetic Awareness course. Other teachers or administrators who have taken the course, or those who have not, are welcome for all or part of the day.

Linda G. Robiner
Director
Education for Aesthetic Awareness
522-1686

ASSIGNMENTS AND BIBLIOGRAPHY

A complete bibliography with suggested background in aesthetic education and the arts was distributed at the beginning of each year (pp. 59-63).

Assignments mainly included readings (p. 64), paper writing based on recommended chapters, and comprehensive planning. Occasional short assignments given by arts faculty included such tasks as research concerning a play to be viewed, readings on dance, and editing of poetry.

As the project continued, the formative evaluation process allowed for changes to be made based on what others had gained from various assignments as well as on the teachers' grade levels. The assignments for the high school year are included (pp. 65-70).

SELECTED PUBLICATIONS

General readings on the arts and the arts in education.
Compiled by Bennett Reimer and Helen Rawski.

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CHILD DEVELOPMENT Penny Buchanan

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--Linderman, Earl W. and Herberholz, Donald W., Developing Artistic and Perceptual Awareness, Wm. C. Brown Co., Publ., 1964, 1969, 1971.
--Piaget, Jean, The Child's Conception of the World, Littlefield, Adams & Co., No. 2B (paper).
--Haukins, Frances Pockman, The Logic of Action: Young Children at Work, Pantheon, 1969, 1971 (paper).
--Precious, Norman and Brown, Mary, The Integrated Day in the Primary School, 2 chapters: "The Teacher" and "The Child," Agathon paperback.

EDUCATION FOR AESTHETIC AWARENESS
READING LIST

Broudy, Harry S., "Aesthetic Education as Perception," Enlightened Cherishing (Urbana: University of Illinois Press, 1972), Chapter 4.

Goodlad, John I., "Toward a Responsive Model of Educational Improvement in School Settings," The Dynamics of Educational Change (New York: McGraw-Hill Book Company, 1975), Chapter 7.

Langer, Susanne K., "The Symbol of Feeling," Feeling and Form (New York: Charles Scribner's Sons, 1953), Chapter 3.

Langer, Susanne K., "Deceptive Analogies: Specious and Real Relationships Among the Arts," Problems of Art (New York: Charles Scribner's Sons, 1957), Chapter 6.

Reimer, Bennett, A Philosophy of Music Education (New Jersey: Prentice-Hall, Inc., 1970), Chapters 2, 3, 6, 7 and 10.

Reimer, Bennett, "Aesthetic Behaviors in Music," Toward an Aesthetic Education (Washington, D. C.: Music Educators National Conference, 1971), pp. 65-87.

"Powers Behind the Curriculum: Teachers, Artists, Administrators," Coming to Our Senses, The Arts, Education and Americans Panel Report, David Rockefeller, Jr., Panel Chairman (New York: McGraw-Hill Book Company, 1977), pp. 137-169.

Sontag, Susan, Against Interpretation (New York: Farrar, Straus & Giroux, Inc., 1961), Chapter 1.

EDUCATION FOR AESTHETIC AWARENESS: HIGH SCHOOL LEVEL

SUMMER QUARTER, AUGUST 6-17, 1979

THINK TANK READINGS (Read each for class discussion)

1. Bennett Reimer, "Education for Aesthetic Awareness: The Cleveland Area Project," Music Educators Journal, February, 1978.

Assignment: Read for class discussion.

2. A concept of a Comprehensive Arts Program. The Arts and Non-Arts. (Bennett Reimer lecture-discussion. No reading.)

3. Bennett Reimer, A Philosophy of Music Education, Chapter 10, "Music Among the Arts."

Assignment: Read for class discussion.

4. Susanne K. Langer, Feeling and Form, Chapter 3, "The Symbol of Feeling."

Assignment: Read for class discussion

5. "Blocks to Creativity."

ASSIGNMENTS:

1. Individual paper. Topic: "Me and EAA."

   A reflective, personal, informal discussion of - a) your perceptions about yourself as a teacher or potential teacher of the arts, b) your hopes for personal and professional growth through EAA next year, c) some ways you might be of particular help in the process of developing plans for an improved arts offering in your school. (3-5 pages typed, doubled spaced, or the equivalent.)

2. Team Paper. Topic: "Our Team, Our School, Our Needs from EAA."

   A joint report of your Team Planning Sessions this summer, including a description of the strengths of your team and any weaknesses, how your team perceives the climate for the arts in your school and the possibilites for change, and, most importantly, the kinds of help from EAA you consider most necessary during the next three quarters.

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EDUCATION FOR AESTHETIC AWARENESS
Assignments for Fall Quarter - 1979
High School Level

A. Read the following three chapters. Choose two of the three chapters on which to write a one to two page (typed, double spaced or equivalent) reflection, reaction, opinion, and/or critique (not a summary).

1. Bennett Reimer, A Philosophy of Music Education, Chapter 2, "Alternative Views about Art on which a Philosophy can be Based."

   Chapter to be read by the discussion date of: September 25.

   Paper due on: October 2.

2. Bennett Reimer, A Philosophy of Music Education, Chapter 3, "Art and Feeling."

   Chapter to be read by the discussion date of: September 25.

   Paper due on: October 16.

3. Susan Sontag, Against Interpretation, Chapter I, "Against Interpretation. On Style."

   Chapter to be read by the discussion date of: November 20.

   Paper due on: November 6.

B. Read the following chapter: Bennett Reimer, contributor, Toward an Aesthetic Education, Part 2, "Aesthetic Behaviors in Music."

Assignment. Paper--discuss the following (two to three pages):

a) How do these behaviors apply to the other arts?

b) How might you use these behaviors as a way to evaluate your pupils' art learnings?

Chapter to be read by the discussion date of: November 20.

Paper due on: November 20.

C. COURSE PAPER OR PROJECT

Choose an assignment from the following:

1. A report on your experience so far as a member of your team--problems involved, opportunities presented, ways to improve the team and its effectiveness, personal/professional dynamics within the team and how they can be dealt with, etc.

2. A report on any attempts to integrate EAA in your teaching this semester--problems that have arisen, any successes, plans for the future, etc.

3. A report on any attempts to spread EAA in your school--plans you've helped make, difficulties to overcome, special needs and how they might be met, etc.

4. A report on any outside readings, experiences, projects, etc., you have been involved in which are related to EAA. What are their implications for you and the EAA project?

5. Any other topic for a report that you might suggest, or any combination of topics. (If you choose this topic, please submit a one page outline to Linda Robiner for approval.)

6. Any kind of non-report project you might suggest. (If you choose a non-report project, please submit a one page outline to Linda Robiner for approval.)

Length of report: Three to five pages (or the equivalent effort if a project).

Course paper or project due on: November 27.

D. OTHER EXPECTATIONS

Each student will be expected to participate actively in classes, team activities, projects, special events. Class attendance will be a significant factor in the grade.

EDUCATION FOR AESTHETIC AWARENESS
Assignments for Winter Quarter - 1980
High School Level

A. Read the following two chapters. For each of them, write a two-page reflection, reaction, opinion, critique (not a summary).

1. Susanne K. Langer, Problems of Art, Chapter 6, "Deceptive Analogies: Specious and Real Relationships Among the Arts."

   Chapter to be read by the discussion date of: January 15

   Paper due on: January 29

2. Harry S. Broudy, Enlightened Cherishing, Chapter 4, "Aesthetic Education as Perception."

   Chapter to be read by the discussion date of: January 15

   Paper due on: February 5

B. Read the following two chapters in Bennett Reimer, A Philosophy of Music Education. For one of them (your choice), write a paper as assigned below. (Around two pages, typed double spaced.)

1. Chapter 6, "Aesthetic Experience." Paper--a reflection, reaction opinion, critique (not a summary).

   Chapter to be read by the discussion date of: March 4

   Paper due on: February 12

2. Chapter 7, "Musical Meaning and Musical Experience."
   Paper: a) How do the "Categories of Musical Experience" apply to the other arts?
   b) What are the implications for the other arts of the discussion of "style"?
   c) How might "quality" in all the arts be judged?

   Chapter to be read by the discussion date of: March 4

   Paper due on: February 12

C. Team Project

Develop a TAT lesson, with suggested spinoffs.

a) Choose a concept from the "Categories for TAT Lessons: Concept Examples." (Handout sheets.) Before getting to work, have your choice approved by Linda and Bennett.

b) Plan the lesson, using the planning sheet and evaluation form (handouts) as guides. Get the help of EAA faculty members and others as you develop the lesson.

Your "lesson" may be conceived as taking 1 class period in your high school, or a series of 2, 3, or 4 periods. The concept you choose will influence this decision.

c) Add to your lesson suggested spinoffs for exploring single arts according to your TAT concept. Give enough suggestions for two to three weeks of single arts exploration.

d) Prepare to present your TAT and spinoffs suggestions to the class (date to be assigned by Linda, as well as amount of time for your presentation).

e) At the time of your presentation, distribute a lesson plan or similar record to all members of the class, so all can benefit from the work done.

Paper due on: March 4

EDUCATION FOR AESTHETIC AWARENESS
Assignments for Spring Quarter - 1980

High School Level

A. Individual Assignment

Examine the following materials in as much detail as possible:

1. The Humanities Through the Arts, by Martin & Jacobus.
2. PROJECT: OPERATION HUMANITIES
   RESOURCE MATERIALS: AESTHETICS
3. An Approach to Aesthetic Education, by Richard Colwell.
4. Material which you discover about another high school arts course.

Paper: "A comparison and evaluation of two or three high school arts course approaches, with projections of their usefulness for planning the arts offerings at ____________ H. S." (Around 8 pages.)

Paper due on: April 29, 1980.

B. Team Assignment (To be completed by all teachers, credit and non-credit.)

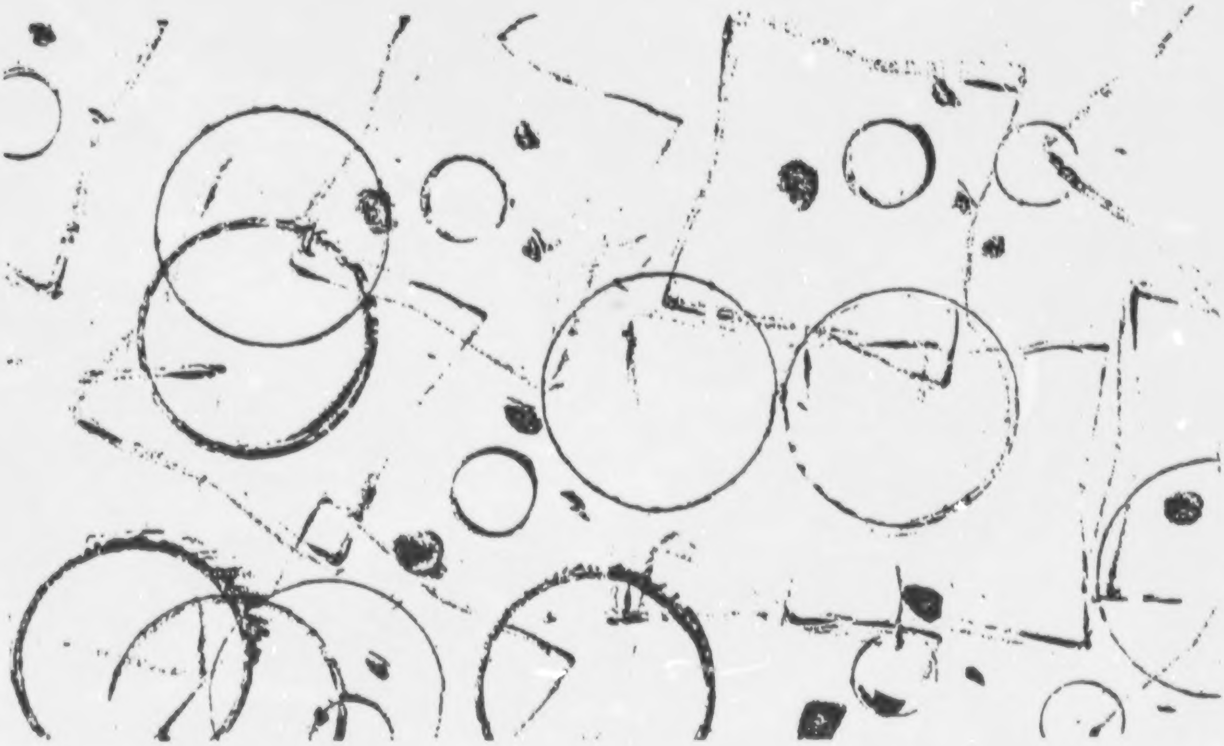
Using the document "Planning a Comprehensive Arts Curriculum" as a guide, develop a detailed plan to be implemented next year (and in future years). The team, with the advice of other faculty members and officials in their school, must decide how ambitious the plan can be and the level of specificity it will embody.

Please remember that this is the culminating activity for your efforts this year, so your plan should be the major document you will have produced. Its format and length should be decided by the team. Also decided by the team will be how it gets written - through summaries of group discussions, individual writing assignments, partner assignments, outside-of-team contributions, etc.

Paper due on: May 27, 1980.

PLANNING A COMPREHENSIVE ARTS CURRICULUM

Bennett Reimer designed a complete outline to guide teachers through their planning. Variations were developed for elementary, junior high, and senior high teachers. A summary of the long document for junior high teachers is included (p. 72).



PLANNING A COMPREHENSIVE ARTS CURRICULUM (Junior High)

Factors to Consider as you Plan

Involve in your planning as many other people in your school and system as you can--teachers, principal, parents, central administration, students.

Take into account any school system "Objectives," "Goals," "Agreements"--whatever has been published as guidelines for policy and practice for your school. Refer to such documents to show how your plan conforms to and enhances the school guidelines.

Include a procedure for collecting and disseminating arts-related materials in the future. Include a file of resource people you have utilized or could utilize, with their talents, abilities, specialities, etc.

The Setting for the Core Arts Program

What grade will it be? What are optimal possibilities for amount of time for instruction and for faculty involvement? What are the possibilities of needed schedule changes to allow for optimal planning and instruction, needed facilities, material and equipment?

The Content of the Core Arts Program

What balance will be struck among Teaching the Arts Together (TAT) lessons presented periodically, single arts lessons, and special arts productions and events? What will the TAT lessons be? What will the spinoffs be, and how might the TATs and spinoffs be sequenced from September - June? How can plans be made for including or adapting to any special arts productions or events, and any other arts-related instruction during the year?

Spreading the Arts Into the Total Curriculum

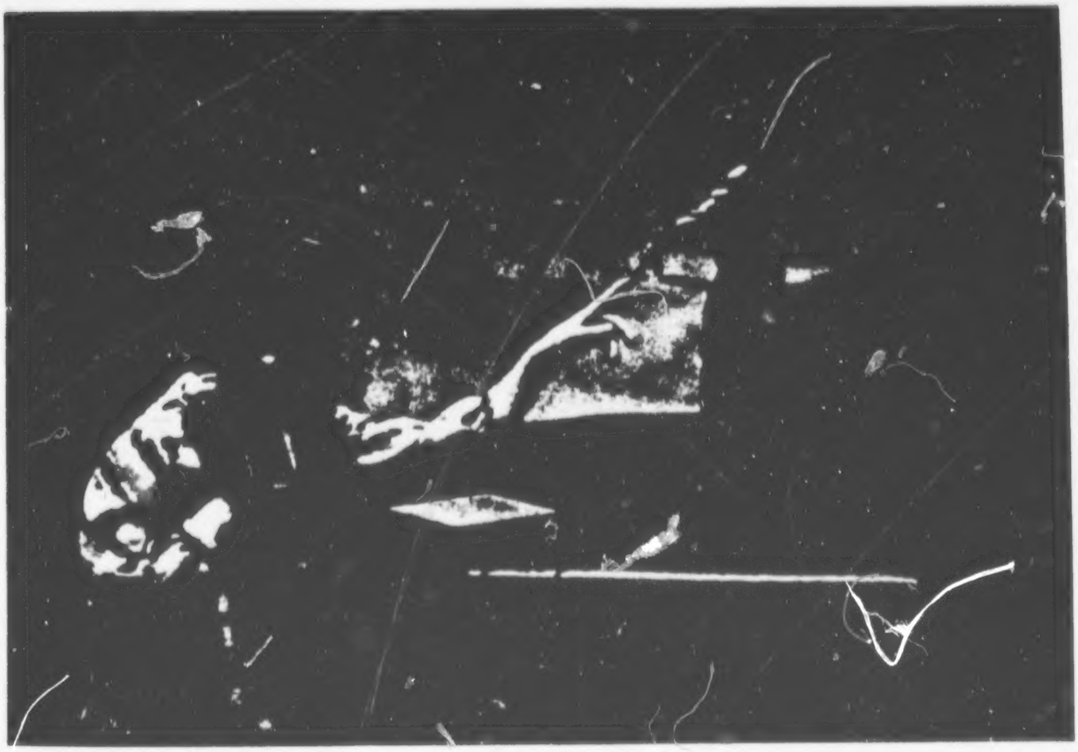
Which TAT lessons include concepts, skills, processes, etc., that are likely to appear in non-arts subjects? How can the concept or skill or process be shown to be similar in art and non-art, and shown to be different in art and non-art? Which single art lessons include concepts, skills, processes, etc., that are very likely to appear in non-art subjects, and how can these be seen as similar and seen as different? How can arts learnings be applied to the school environment, the home environment, the community environment, the total ecology?

In what ways can the available special activities be used to enhance planning and learnings within classroom arts instruction? In what ways can classroom arts instruction enhance planning and learnings within the special arts activity? What special arts activities not presently offered should be offered? For each such community arts activity, can fruitful coordination between any or all school arts activities and the community activity be planned for and achieved? Are there any community arts activities not presently available that should be available? For each, map out an advocacy plan.

FUNDING

The Education for Aesthetic Awareness program was planned and carried out through grants from the Rockefeller Foundation, Martha Holden Jennings Foundation, George Gund Foundation, the National Endowment for the Humanities, the Alliance for Arts Education (Health, Education and Welfare), and the Cleveland Commission on Higher Education (supported by grants provided by the Ohio Board of Regents and the John P. Murphy Foundation). The Alliance for Arts Education grant was prepared in cooperation with the Cleveland Public School System. Funding was established through the cross registration system with the Cleveland Commission on Higher Education (pp. 138-140).

During the three-year period, schools committed in-kind services and administrative support to the program. Indirect costs to the schools involved paying teachers increments on the salary scale for in-service work or Master's credit. Because of the grant, teachers were allowed to audit the courses or to take them for credit. One district paid teachers for attending.



EVALUATION

From the inception of EAA, a commitment was made to Robert Stake's model of responsive evaluation. Stake's model is descriptive, focusing on process, and includes objective quantifiable comparisons among its tools. This formative evaluation, producing continuous feedback about the program, enabled the faculty and director to make positive curricular changes. Carol Takacs, Associate Professor in the Department of Specialized Instructional Programs of the College of Education, Cleveland State University, supervised the program's evaluation process. Her paper (pp. 122-133) concluded that the first quarter of the program had positive impact on aesthetic education in the schools of participating teachers. She completed long evaluation reports each year which space precludes submitting in this report.

The project was evaluated over the three-year period by: the evaluator, the directors, the administrators of participating school districts, representatives of colleges accrediting the program (list, p. 77; and sample evaluation, p. 78), national consultants (pp.48-9, 54), and Cleveland State University personnel who determined to include Education for Aesthetic Awareness courses in regular curricular offerings for graduate credit.

The yearlong courses were formally evaluated by teachers taking the courses as they completed Reaction Forms (pp. 79-80) each quarter. The teachers' comments (pp. 81-82) written on their Reaction Forms, were particularly useful to the faculty and the director. Planning meetings with school administrators and teachers provided formative evaluative information on the courses. The faculty, the evaluation team, and national consultants also evaluated the courses.

Teachers were evaluated by faculty on their understanding of aesthetic concepts and the relationship of those concepts to their own teaching as reflected in their papers, participation in classes and individual curriculum planning and implementation. Data was collected on changes in teachers' self perceptions (pp. 83-86). Documenters also collected significant oral indicators of teacher change.

Regarding student awareness, evidence was collected in the form of description of activities, samples of work, and reports of pupil comments. Some teachers reported amazement at the depth of untapped sensitivity and creativity in their pupils (p. 75).

In evaluating the extent to which the project met its objectives, the major goals must be looked at again: to help arts specialists and classroom teachers become better aesthetic educators; to enhance aesthetic awareness; to develop sensitivity to the aesthetic qualities of the arts in teachers and students.

Some of the important things looked for in schools were evidence of: increased opportunities for aesthetic experiences for students; more perceptive response to the arts and greater participation in them; an interdisciplinary approach; interaction between team members and other staff; impact on the community. Page 87, Guidelines for School Site Visits, is followed by a summary of one such visit (pp. 88-89).

Outcomes of Program/Changes

Following their course work, teachers began to redesign the arts curriculum in their schools where appropriate. They served as cooperating arts instructors, arts advocates, and catalysts for change in their own buildings. As a result of EAA participation, administrators and participants spoke frequently of important changes in students, teachers, and the general school climate.

Changes occurred in the personal development of teachers.

Junior High English teacher: "I have learned more about the arts this past quarter than I ever learned in school previously."

Music teacher: "There is change in the way I perceive a work of art. I am astonished at the way in which this class has been influencing me."

Elementary school teacher: "The course has helped me organize my teaching around commonalities."

English teacher: "Taking the EAA course has given me courage and confidence to teach art forms out of my area of expertise. For me, the TATs brought back some of the enthusiasm I had when I started in this profession."

Teachers were personally enriched and increasingly attuned to opportunities for attending arts performances, acting in plays, listening to good music, going to museums and galleries. In fact, Brecksville-Broadview Heights and Orange School District teachers encouraged numerous colleagues to join them in attendance at performances of symphony concerts, the ballet, the opera, the theatre, and visits to museums. Their own enjoyment was expressed and transmitted to their students.

Natural kinds of team teaching evolved. For example in North Royalton, interdisciplinary teaching combined life drawing and body movement; music and Ohio history were combined.

In Shaker Heights and Beachwood, teams of teachers organized Education for Aesthetic Awareness classes for junior high school students. Notre Dame Academy is inaugurating a freshman course in aesthetic awareness.

As a direct result of the program, a school board funded full-time art, music, and physical education teachers, where previously there had been only part-time people.

Elementary school teachers described their students' reactions:
"I saw a real difference. Aesthetics became important to my students."
"Children attempted to express themselves. They were freer and less self conscious in their expression."
"I never knew children could actually create such things, especially in poetry."

A principal said, "You feel the atmosphere of EAA--the aesthetic--everywhere in our building."

In one district, fifteen minutes for the arts were added to every elementary school day.

Ten-week in-service courses were developed in Brecksville-Broadview Heights, Beachwood, Cleveland Heights-University Heights, and the Catholic Diocese, because teachers became intrigued with their colleagues' work in the yearlong EAA program.

The entire Catholic Diocese, as a direct result of the participation of teachers from three of its schools, has designated 1981 as the "Year of the Arts." "EAA graduates" will provide in-service workshops for their colleagues in the district, and initiated a district-wide newsletter about the arts (pp. 90-93).

Recommendations

I have been asked, if I were to begin the EAA program again, what parts I would keep forever. I would keep most of the program. A consistent theoretical approach and a good faculty who understood the philosophy were basic. Teacher teams were important.

Administrative support from the superintendent, assistant superintendent, principal, assistant principal, and/or supervisor of fine arts, was crucial. When the principal was neutral or gave only superficial assent to the program, team members made less impact on the other teachers in the school. When the principal was supportive, evidence of the influence of team members pervaded the building.

It was important to establish the future of EAA by building in support systems through the involvement of the school district administrators and principals, and by institutionalizing the program. EAA will continue as an ongoing university course at Cleveland State University.

What might I change had I the opportunity to begin the program again? I would limit the enrollment to teachers from two school districts. Each year two teams with 12 - 20 teachers each, including music and art teachers, would be involved in the program. Although the original conception of the program was to make a great impact on few schools, the plan was changed when six vitally interested districts met the criteria required.

Were I to do it over again, I would include money in the budget to pay teachers to become involved and would provide the opportunity to give them titles, release time, prestige, and social support for their work.

I would include money in the budget to hire a public relations person and a photographer to develop publicity material about the program.

I would require the principals and administrative people to enroll in one of the mini-courses. Two principals and one liaison person did so and it made a great deal of difference as to their understanding and support of the program.

EAA EVALUATORS FROM COLLEGES

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Kent State University
Kent, Ohio 44242
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CASE WESTERN RESERVE UNIVERSITY · CLEVELAND, OHIO 44106

On Wednesday December 13th, 1978, I visited Christ the King Elementary School in East Cleveland. I was met by Sister Angela Marie and then observed two classes, one taught by Sister Geraldine Hable and the other by Mary Ellen Archacki.

The goal of the first lesson, taught to fourth grade students was pattern recognition in several art forms. The lesson began with an extract of literature read by the teacher. Excellent questioning techniques followed, eliciting from the children the recognition on film, in music, in clothing and in poetry. The children were also involved in creating visual patterns which were then structured and all the children were involved in perceptual growth via pattern recognition. The degree of involvement and enthusiasm were equally high in both small and large group activity. The children were anxious to please by responding in ways they felt would be appropriate.

The second lesson began by Mrs. Archacki asking the children to identify patterns around the room; patterns related to lines, colors and shapes. Then small groups of students were involved in improvising different vocal patterns which were then structured into a continuous event by the teacher. Students were then required to respond to notation patterns on flash cards, clapping simple rhythms. This progressed to pattern development using a variety of tuned and non-tuned percussion instruments. Finally, some children were selected to model patterns of body movement with a variety of jumping, striding, and skipping gestures.

The levels of student enthusiasm, perception and involvement were very high throughout the lesson. The teaching strategies involved considerable amounts of cognitive challenge with affective body language reinforcement. The facilities were not particularly conducive to focused attention, being a large basement-like area with lots of echo. However, the teacher's approach was imaginative and effective and clearly the program has the full support of the administration.

-- Malcolm Tait

Department of Music

EDUCATION FOR AESTHETIC AWARENESS
REACTION FORM: WEEK ONE, HIGH SCHOOL

NAME (Optional) ____.

For the following course components, please enter a number from the scale in each of the columns.

1	2	3	4	5	6
Not at all	A little			Quite a lot	Very much

	To what extent was it personally useful?	To what extent was content professionally useful?	To what extent were the presentations effective?
1. Music			
2. Visual Arts			
3. Literature/ Poetry			
4. Film			
5. Dance			
6. Theatre			
7. Think tanks			
8. TATs			
9. Needs Assessment			
10. Readings			
11. Other (describe)			

On the following scale please put an X where you feel the level of difficulty belongs as we have completed one week of content:

1	2	3	4	5	6
Too Difficult		Just about right			Too easy

On the following scale put an X where you feel the pace of the course has been during its first week:

1	2	3	4	5	6
Too fast		Just about right			Too slow

Please use the other side of this sheet for additional remarks, responses or suggestions you have.

EDUCATION FOR AESTHETIC AWARENESS SUMMARY

INTERIM REACTION FORM: Winter Quarter, January - March, 1980. High School.

NAME (Optional) N = 22

For the following course components, please enter a number from the scale in each of the columns.

1	2	3	4	5	6
Not at all	A little			Quite a lot	Very much

	To what extent was it personally useful?	To what extent was content professionally useful?	To what extent were the presentations effective?
Architecture/ Museum Tour	4.8	4.2	4.6
Film	4.4	4.2	4.6
Think Tanks	5	4.9	5.1
Visual Art	4.5	4.2	4.6
Impact Day	5	4.8	5.2
Music	5.5	5	5.6
Architecture	4.9	4.6	5.3
TAT preparation	4.8	4.8	4.8
TAT presentation	5	5	5.5
Literature	5.2	5.1	5.5
Dance	5.3	4.7	5.6
Readings	4.7	4.5	5.3
Paper writing	4.2	4.4	4.1
Other			

Please use the other side of this sheet for additional remarks, responses or suggestions you have.

EDUCATION FOR AESTHETIC AWARENESS
REACTION FORM COMMENTS - WEEK TWO, HIGH SCHOOL. Summer 1979.

I have enjoyed all of our arts experiences thus far, and I am looking forward to more experiences. In the fall, I hope the sections (music, drama, etc.) will be taught closer together because I would find it difficult to think back to the music lesson activities of six classes ago.

I really did enjoy this week, and found that the program continued to be stimulating. For myself, I can hardly wait to probe more deeply into each art form, and appreciate the aesthetics of each. This, I feel, is my primary need now. Setting up a program will be a need later, I think. I'm also looking forward to attending as many plays, concerts, dance performances as I can.

The music and literature presentations have been well done and I think the faculty should be personally commended. The field trip was a new and exciting experience for me because I've heard of these places but had never been there. The program is well coordinated and I have been favorably impressed with the past two weeks. Thank you!

Blocks to Creativity: I felt that I could have read the sheets and skipped the discussion--nothing new really surfaced. We seemed to be sharing what we already knew.

I thoroughly enjoyed the field trip. The visit to the Music School Settlement and the Institute of Art was a new experience for me. The course materials presented thus far have been helpful in reawakening past learnings and initiating us to new experiences. I suggest that the sessions be conducted more informally, not method, it has been sort of informal, but in a tension free atmosphere. I feel that both instructors and the class should feel comfortable to let's say make mistakes without losing face. We need to share each others doubts and successes about the program or it cannot grow. You have a good thing going!!

I feel this has been a fine introduction to the arts. In two weeks, a group spirit has developed to enable all of us to look forward to working together during the year. No one makes anyone else feel he or she is talentless or has nothing to offer, so there is little sense of intimidation. It's just been a good experience for me and I'm glad I signed up for it.

I appreciate the problem of trying to decide how to come at us with arts that are so complex and multifaceted. If I have any advice, it is twofold: 1) Compress, 2) Focus closely on small parts. I have great difficulty handling lessons that skim. My reaction becomes "so what"--a very disturbing response.

Literature/film combination--very well organized. I believe everyone liked this. The most positive aspect of each of the sessions, to me, is the accepting attitude regarding everyone's opinions on the parts of the faculty. The positive feeling that results from this on behalf of the group is an outcome that will be invaluable to us throughout the year. My only criticism of the two weeks was the apparent inflexibility regarding the scheduling of each session. This conflict felt somewhat resolved this second week.

SAMPLE TEACHER COMMENTS (elementary and junior high)

There was greater dynamism and skill and talent in the faculty than, I think, is generally true of a group of instructors at this level of education. Their integrity, generosity with all their resources, and their example of encouragement and allowance for individual differences has been a learning experience beyond the expressed purpose of aesthetic awareness.

Dance was personally useful--however, dealing with "non-dance" seventh graders I cannot imagine myself getting students to do these movements. Possibly if more movement education was taught at lower levels--students would loosen up. But, with seventh graders and all their physical and psychological hangups, I think this would still be difficult to teach.

Reading Broudy did it for me--now I know why I'm here.

When I think of music it is usually the melody and beat that come to mind. This class helped me to become aware of such things as tone color, phrases, and texture. I never really thought of music as having texture.

When slides are used, there should be an effort to vary them and not use the same ones over and over again on different occasions.

Team time: The opportunity to jointly look at our school from a common vantage point was a great help.

I wish yesterday's session on our papers and expectations would have come a bit earlier. It gave me some additional thoughts for my paper which, by that time, was already typed and I had no time to change it or start all over again. These ideas centered around using existing faculty, bring EAA to the attention of our school through faculty meetings, and bringing additional faculty "into the fold."

There is a high degree of receptiveness to suggestions. A real authentic effort seems to be made in terms of meeting needs.

I think it is very important for each instructor to clearly state his/her objectives at the beginning of each class session. Les is particularly excellent in this endeavor.

Linda is an extremely important person in the program. Her flexibility and organization are particularly valuable.

The drama teacher might work on establishing a mood of security within the class when inviting performance. It is the ability to help students muster up confidence that separates the good drama teacher from the ineffective one.

Course made me a more hazardous driver because I'm looking at buildings instead of the road.

My only disappointment--having to leave the orchestra rehearsal early.

The Education for Aesthetic Awareness program was extremely successful in my opinion not only personally, but professionally. It will succeed in enhancing arts education in our school.

SELF-PERCEPTIONS OF INSERVICE TEACHERS' ABILITY AND EFFECTIVENESS IN THE AREA OF AESTHETIC EDUCATION

NAME: ______________________________ Date: ____________

SCHOOL SYSTEM: ____

Please respond to the following statements or questions by indicating the extent to which you feel competent in each of the seven areas listed. Please place the appropriate letter in the parentheses according to the following response categories:

(a) Great extent (b) Moderate extent (c) Small extent
(d) Very little (e) None

1. My knowledge of art is sufficient to allow me to react to the aesthetic qualities of:

Music	( )	Visual Arts	( )
Dance	( )	Film	( )
Theater	( )	Architecture and Environment	( )
Literature	( )		

2. In the coming year, I plan to attend:

Musical performances	( )	Art exhibits	( )
Dance performances	( )	Films	( )
Dramatic productions	( )	Other (describe)	( )
Poetry readings	( )		

3. To what extent do you see yourself as one who experiences and enjoys art? ( )

4. To what extent do you see yourself as a creator of art in:

Music	( )	Visual Arts	( )
Dance	( )	Film	( )
Theater	( )	Architecture and Environment	( )
Literature	( )		

5. I could create an original art work which would provide a suitable model for:

Music	( )	Visual Arts	( )
Dance	( )	Film	( )
Theater	( )	Architecture and Environment	( )
Literature	( )		

6. I could structure an experience in which students would develop perceptions in:

Music	( )	Visual Arts	( )
Dance	( )	Film	( )
Theater	( )	Architecture and Environment	( )
Literature	( )		

7. I could structure an experience in which students would create original works in:

Music	( )	Visual Arts	( )
Dance	( )	Film	( )
Theater	( )	Architecture and Environment	( )
Literature	( )		

8. To what extent do you see yourself as an aesthetic educator in:

Music	( )	Visual Arts	( )
Dance	( )	Film	( )
Theater	( )	Architecture and Environment	( )
Literature	( )		

9. To what extent do you feel able to assess aesthetic awareness in children in:

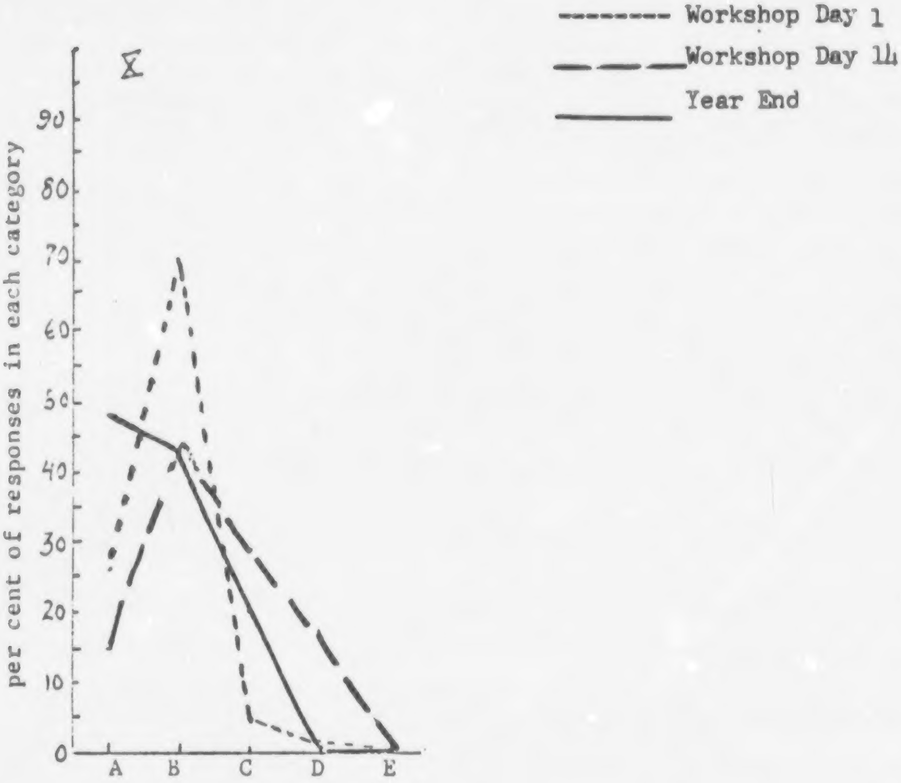
Music	( )	Visual Arts	( )
Dance	( )	Film	( )
Theater	( )	Architecture and Environment	( )
Literature	( )		

10. To what extent do you see yourself as a leader in aesthetic education? ( )

Other comments about yourself as an aesthetic awareness educator:

Copyright Carol Takacs, July 8, 1977.
Cleveland Area Arts Council Project

X. To what extent do you see yourself as a leader in aesthetic education?



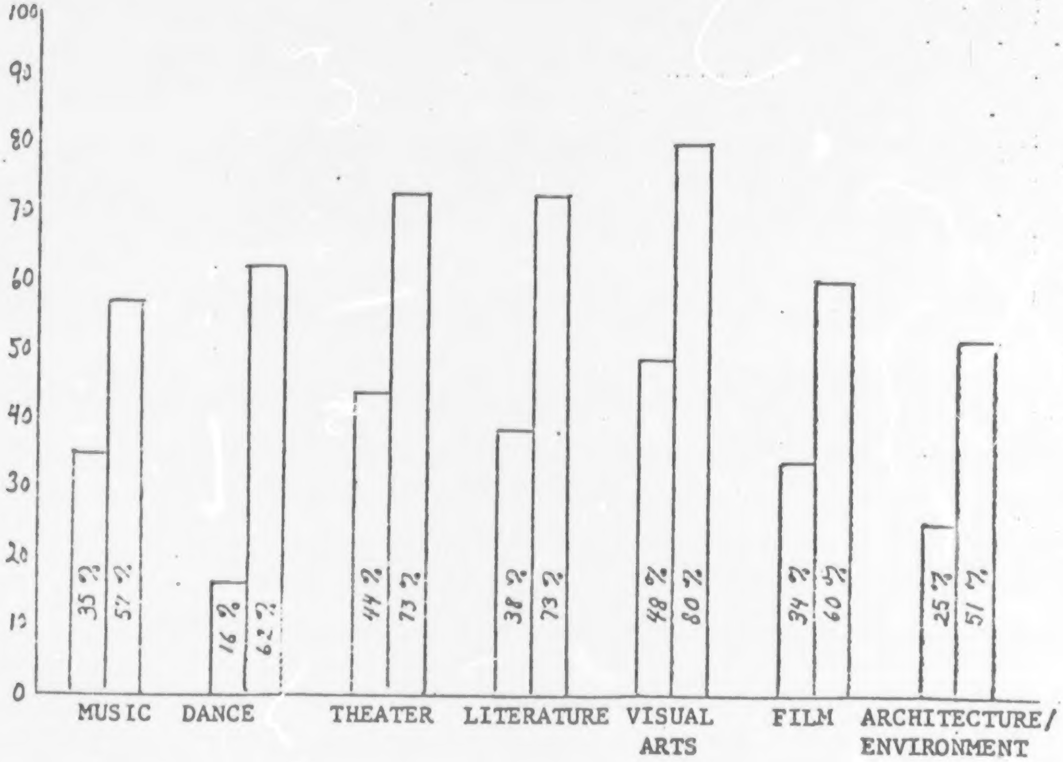
IMPROVEMENT IN PARTICIPANTS' SELF-PERCEPTION RELATING TO EACH OF THE SEVEN ART FORMS

The first column indicates the percentage of positive responses (Great Extent, Moderate Extent) made by Senior High School teachers on the first day of the course, August 6, 1979.

The second column indicates the percentage of positive responses made by these teachers on the final day of the course in May, 1980.

On Student Course Evaluations, participants were asked to indicate, on a scale of 1.0 (low) to 6.0 (high), the extent to which each course component was professionally useful. The means of their responses for each of the art forms is as follows:

Music	Dance	Theater	Literature	Visual Arts	Film	Arch/Envir.
4.9	4.5	4.3	5.1	4.4	4.2	4.4



EDUCATION FOR AESTHETIC AWARENESS PROJECT

GUIDELINES FOR SCHOOL SITE VISITS

A. HOW HAVE OPPORTUNITIES FOR AESTHETIC EXPERIENCES FOR PUPILS BEEN INCREASED? (Please describe briefly, using the appropriate item number to classify)

1. In the classroom of the EAA teacher?
2. In other classrooms in the building?
3. In the school as a whole?
4. In the community--field trips, special presentations, open houses, etc.

B. WHAT EVIDENCE IS THERE OF HIGHER LEVELS OF AESTHETIC AWARENESS--ARE PEOPLE RESPONDING MORE PERCEPTIVELY TO THE ARTS, PARTICIPATING MORE IN THE ARTS? (Evidence includes comments, interviews, displays, resources utilized, etc.)

5. Pupils
6. EAA Teachers
7. Other teachers (classroom and specialists)
8. Administrators
9. Parents and other community residents

C. WHICH OF THE ART FORMS DO YOU SEE IN YOUR SCHOOL? (Of course, it may be more than one--please briefly describe evidence)

10. Music
11. Dance
12. Theater
13. Literature
14. Visual Arts
15. Film
16. Architecture and Environment

D. IS THERE EVIDENCE OF AN INTERDISCIPLINARY APPROACH WHICH COMBINES ART FORMS? (Please describe briefly)

E. IS THERE EVIDENCE OF INTERACTION BETWEEN TEAM MEMBERS AND OTHER STAFF? (Please describe) (planning, testing of ideas, discussion of advocacy)

18. Teachers
19. Administrators
20. Specialists
21. Resource people in the Arts
22. Project faculty

23. School site visited: date
24. Length of visit and people involved
25. Name of Visitor(s)

SCHOOL SITE VISIT
BRADY MIDDLE SCHOOL

A. HOW HAVE OPPORTUNITIES FOR AESTHETIC EXPERIENCES FOR PUPILS BEEN INCREASED?

1. EAA teachers have brought more to students' attention. They have talked about arts events. They have pointed out what kinds of things to look for. They have used the humanities approach, bringing in music to English. They have conceptualized with students in aesthetic terms.

4. Orange is a community whose residents want to see the arts flourish, e.g., the Orange Arts Council supported an appearance by the Ballet, well prepared for by the EAA teachers, partially via WVIZ video tapes of Ballet workouts. The art teacher used her new-found knowledge of dance to help the students understand. The students' questions were excellent and very thoughtful. The Ballet people were impressed by the students' rapt attention. Additionally, Eton Square was hosting a week of the arts from Brady School including visual art (one caller asked to purchase a clay sculpture), music performances, and some physical education demonstrations.

B. WHAT EVIDENCE IS THERE OF HIGHER LEVELS OF AESTHETIC AWARENESS--ARE PEOPLE RESPONDING MORE PERCEPTIVELY TO THE ARTS, PARTICIPATING MORE IN THE ARTS?

5. Pupils. The rapt attention and excellent questions just mentioned are indications of increased pupil awareness. Additionally more students are signing up for high school art, an indication that 8th grade art was pleasurable for them. The system of mods at the high school enables more students to be able to schedule a double period course even if they are going to college.

6. Teachers. The art teacher, Carrie Hope, uses the elements to teach art in the Middle School and the High School (she is at each half-time). When I mentioned the large teacher commitment to EAA in terms of time, Janet Desimone, a teacher in her 50's, said: "It's a fantastic commitment, but it is the beginning of a lifetime of growth." She also demonstrated a clear understanding of EAA principles when the principal indicated that we might do a teacher in-service on aesthetic education to motivate the teachers in their other work. She said: "I can't let that pass in front of my mentor. The arts are to be enjoyed as arts and not used to do something else." Bebe Garver, who attended both of the Impact Days, said she wants to spend some of her vacation time at the Cleveland Foundation library researching grants. She'd like to get money for cameras to teach more photography. She's taking a photography course at CCC.

7. Other teachers. Two other English teachers who work with Janet Desimone are strongly influenced by her views, she says.

8. The principal, Joe Davis, seems to be more interested in the arts and trying to foster them. He wants my approval and was quite anxious to meet with me, although he had other visitors that day. He is actively supporting the EAA teachers. He tried to work out plans for an EAA in-service day with me. He is involved in a study with one-third of the staff, parents and students regarding concerns about the arts at the 6th grade level, with an awareness of the need to make them more important. One focus was on whether or not the grading system for the arts was important.

It is something like E, S, and U rather than ABCDE. However, both the principal and the EAA teachers encouraged the few students who were having academic trouble NOT to drop out of music. If they were succeeding at and enjoying music, that was important. They indicate their valuing of music by not having kids get out of music to do something "more important." Their honor roll system was recently restudied, and these teachers and the principal successfully pushed for art and music counting. The principal spoke of the Eton Square art show with great pride and at great length.

Mr. Larkins, the liaison and actually the Personnel Director, is seen as having great interest in this project. He has concern about the arts areas, and wants information from the EAA team for the next residential newsletter. They gave me the first one.

E. IS THERE EVIDENCE OF INTERACTION BETWEEN TEAM MEMBERS AND OTHER STAFF?

19. Nice respect for each other but not enough interaction between administrators and this team, which is one reason I wanted to meet with them--to bring them together. For example, the principal is working on some deal with Polaroid to get 15 or 20 free cameras and Bebe Garver is trying to write a grant for cameras. The teachers know they have the support of the principal and liaison.

20. Specialists. New music teacher is very interested in EAA and helpful as a resource.

23. Brady Middle School, Orange. February 27, 1980.

24. Two hours. Joe Davis, principal; Janet Desimone, Bebe Garver.
(Carrie Hope absent, Lynn Williams on maternity leave.)

25. Linda Robiner.

The ARTS Connection

MUSIC · DRAMA · VISUAL ART · DANCE · ARCHITECTURE ·

FILM · LITERATURE · CREATIVE WRITING ·

D.A.T.A. QUARTERLY NEWSLETTER

April, 1980   Volume I, Number 1

YOUTH ARTS MONTH

April is Youth Arts Month in Ohio. Its purpose is to emphasize the value of the arts in education for all young people. It aims at encouraging public support for quality programs in music, visual art, drama, dance and creative writing.

D.A.T.A. needs your help to make the arts known in April. Begin in your own school to help students and teachers become more aware of the arts. Plan a celebration...an art exhibit...a concert...a play... a special assembly or display about the arts...a poetry contest...a dance demonstration...a poster contest...share an art with the rest of the school.

Spread the arts to your community...invite a guest artist... perform for outside groups...exhibit work in stores...enjoy a field trip to a performance or exhibit. Let everyone know the arts are for everyone.

YOU'RE INVITED TO A CELEBRATION...

WHO: All teachers of the diocese who are interested in the arts
WHAT: An arts workshop sponsored by D.A.T.A.
WHEN: Wednesday, May 28, 1980   4:00 - 8:00
WHERE: St. Edward's High School
WHY: To launch the Year of the Arts 1980-81
SPECIAL FEATURES:

- keynote address by Jerry Tollifson, Art Education Consultant for the Ohio Department of Education
- the film, Something Special
- demonstration lessons for elementary, junior high and senior high school
- hands on experiences in drama, dance, visual art, music, creative writing, architecture, film and literature and poetry
- a chance for us to get together

TO TEACHERS FROM TEACHERS...

Are you looking for a special assembly that will hold your students' interest and teach them something about the arts at the same time? I have recently experienced three performing arts groups that would fit the bill.

Fairmount Theatre of the Deaf presents a highly entertaining and audience involving demonstration/workshop. Highlights of the presentation are a mime performance by a deaf actor and audience participation in learning the sign alphabet and a song in sign. The troupe captures its audience immediately. The performance is suitable for all levels from elementary to senior high school. Fairmount Theatre of the Deaf is housed at the Fairmount Center in Novelty, Ohio.

Modern dance is the specialty of the Footpath Dance Company located in Shaker Square. In a beautiful, skillful lecture demonstration, this company of six dancers develops some basic ideas about modern dance and its distinctive style of humanistic dance. This performance is probably best for high school. For more information, call Charlotte at 231-0061.

A basic dance assembly suitable for junior and senior high level is presented by the new Center Dance Company. The completely choreographed program consists of a demonstration of dancers' exercises, an explanation of three dance styles- ballet, modern and jazz, and a performance in each of the three styles. A presentation moves quickly, has much variety and is both informative and entertaining. For information, call Victor at 932-4714.

THE BILLBOARD...

... The 3rd Ohio Student Media Festival will be held in conjunction with the 22nd Kent State School Media Workshop "Media Programs Tuned to the 80's" May 9 and 10, Kent, Ohio. All students from K-12 are invited to enter pieces in the following categories: Videotape, photography, poetry, writing, filmstrips, slides-tapes, games, filmmaking, and creations. For further information and a brochure contact:

Phyllis Schwarz
22925 Fairmount Boulevard
Shaker Heights, Ohio 44118
(216) 932-3343

... Regina High School is sponsoring an "Arts-Nite" on Wednesday, April 23 from 7:30 to 10:00 p.m. Students will perform in the areas of music, drama, and gymnastics. Demonstrations will be given in various art forms such as pottery, textiles and photography. Student work in the visual and practical arts will be on display. Everyone is welcome, 1857 South Green Road, South Euclid, Ohio, telephone 382-2110.

... Notre Dame Academy Spring Concert, "Songs in Style", will be held on Friday, April 25 at 7:30 p.m., 13000 Auburn Road, Chardon, Ohio, telephone 286-6226.

... The New Mayfield Repertory theater is currently offering a special film series for students. The special price is $1.50 for each film and all films will be shown at 9:30 a.m. Teachers, bus or escort drivers will be guests of the theater. Free parking is available at the Alta House.

DATE	TITLE	RUNNING TIME (minutes)
April 17, 18 & 20	Hamlet	162
April 24, 25	Pygmalion	95
May 1	Pride and Prejudice	126
May 2	The Importance of Being Ernest	103
May 15	Great Expectations	110
May 16	Oliver Twist	112

For information, call Elaine Fried at 991-3797

ARTS ABOUT THE TOWN...

... At the Palace
April 16 - Marcel Marceau
18-20 - Pennsylvania Ballet
May 6-11 -Shields and Yarnell
16-17 -Jazz Festival

... At the Playhouse
Through April: Wuthering Heights

... Cleveland and Women's Orchestra
April 13 - 45th Anniversary Concert, Severance Hall, 3:30 p.m.

... Opera Week
April 28 - May 2

... Footpath Dance Company will celebrate National Dance Week with an open rehearsal and brown bag lunch discussion April 14 at 11:00 a.m. at its studio. During the week, Footpath will offer a free dance class to anyone not enrolled at the studio. San Fransisco dancer-mime, Ron Garneys, will perform April 18, 19 at 8:30 p.m. For information, call Foothpath at 231-0061.

YEAR OF THE ARTS...

The school year 1980-81 has been named the Year of the Arts! Plans to celebrate the arts in our schools next year are taking shape. Beginning in October, each month is dedicated to a specific art. A series of workshops will be offered to help teachers prepare for the celbration in their schools. The tentative schedule is as follows:

May 28, 1980 (Wednesday) : Preview Celebration of the year of the Arts with Mr. Jerry Tollifson, State Consultant for Art Education.

September 18, 1980 (Thursday): Input workshop for Literature and Poetry

October (all month) : Celebrate Literature and Poetry

October 23, 1980 (Thursday) : Input workshop for Architecture

November (all month) : Celebrate Architecture

November 20, 1980 (Thursday): Input workshop for Music

November, 1980 : Ohio Arts Education Association Convention in Cleveland

December (all month) : Celebrate Music

December 11, 1980 (Thursday): Input workshop for Film and Photography

January, 1981 (all month) : Celebrate Film and Photography

January 22, 1981(Thursday) : Input workshop for Dance

February, 1981 (all month) : Celebrate Dance

February 19, 1981 (Thursday): Input workshop for Drama

March, 1981 (all month) : Celebrate Drama

March 19, 1981 (Thursday) : Input workshop for Visual Arts

April, 1981 (all month) : Celebrate Visual Arts

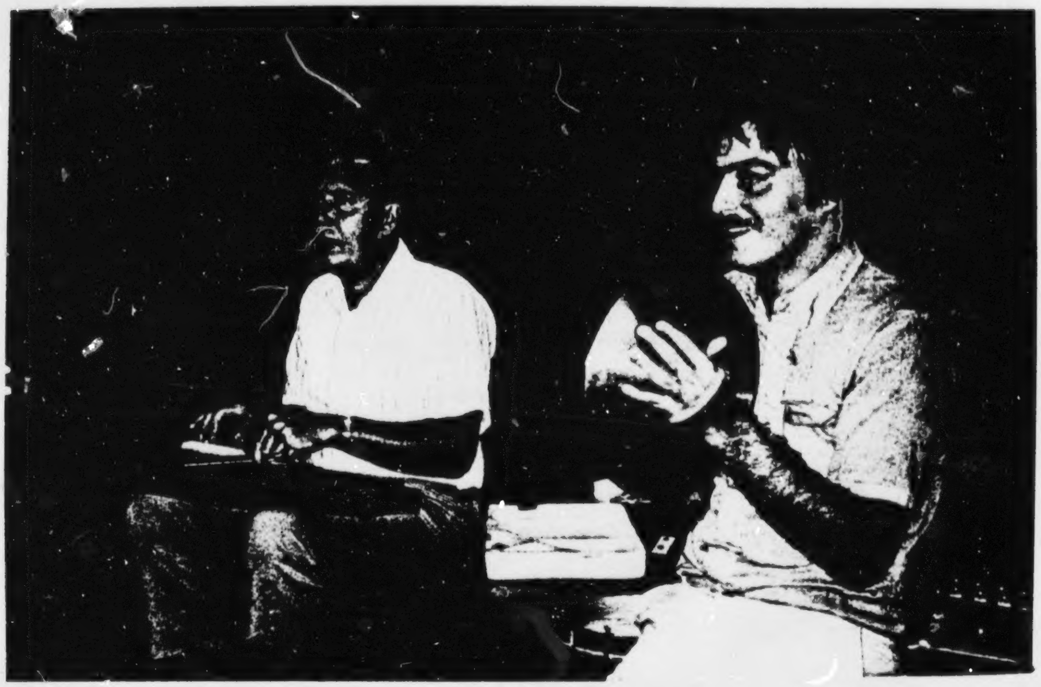
April 23, 1981 (Thursday) : Workshop to plan Arts Festival

May, 1981 : Catholic Diocese Arts Festival

It promises to be a busy but exciting year of the arts. Please plan to be a part of the celebration.

DOCUMENTATION

Documentation of class sessions and activities was compiled by volunteers (pp. 95-107).



Monday, August 14, 1978.

9:00 A. M.	Bennett Reimer discussed "Teaching the Arts Together" (TAT) format. Characteristics--two or more arts, focal idea or skill, exploration of similarities and differences. Handout of Concept Examples reviewed. Bennett demonstrated a TAT lesson with the class, using repetition of musical beat, poetic rhyme words and architectural forms.
10:15	Coffee Break
10:30	Mary Friedmann, music instructor, introduced music form of variation of A/B/A pattern, and reviewed musical elements. The class sang and then recorded seven group rondos--musical compositions they had improvised. An enjoyable event, where everyone was surprised with their knowledge of music and talents for sound creations.
11:45	Lunch Break
12:45 P. M.	Everett Dodrill, film instructor, reviewed elements of film and led a class discussion of most appropriate slide sequence to follow and what choices to make. Much class participation.
2:00	Coffee Break
2:15	Team planning for presentation of report.
3:30	End of Day Six.

DOCUMENTATION

Wednesday, January 31, 1979 University Tower 1917

Architecture and Environment - James Gibans

Mr. Gibans continued his series of lectures on architecture and environment in terms of their definition and ways of looking at them. This session emphasized the element scale. Certain spaces and/or other elements provide focus from which all else radiates. Locale, color, shape, size, texture all call for a focus. To allow for this emphasis, there must be unity around it. Via slides, Mr. Gibans showed that pattern, rhythm, color, texture, mass and ornamentation on buildings can give this interest and meaning. Mr. Gibans also explained how we come to recognize buildings as being fitting and appropriate to their use. In many ways, architecturally, a building speaks for itself, i.e. its use, its time, its social structure.

Beginning the second half of the session, Linda Robiner gave an explanation concerning course projects from the assignment sheet.

Linda Robiner spoke of Aesthetic Behaviors and stressed that children should be actively involved in aesthetic experiences. If concepts are clear, and perceiving is effectively conveyed, the children will value the end result. It is important to choose clear good examples when discussing an element; and children should be actively involved in producing, and analyzing and evaluating to affect the value at the end Explain the whole, separate into its parts, and then resynthesize the whole again.

The last hour was spent in team planning for TAT's, at which time Linda Robiner was available for consultation and assistance.

DOCUMENTATION

Wednesday, March 14, 1979. University Tower 1917

THINK TANK - Bennett Reimer

Linda Robiner announced the Karamu Dance Concert on April 26, and distributed the spring schedule.

Bennett Reimer structured exercises on "seeing and hearing," that is, art and music. He also lectured on the application of diverse views on art and how to use them.

Dr. Reimer explained that one must have a flexible point of view in the general approach to Aesthetic Education and in this course all agree in essence with Susan Sontag. Ms. Sontag says that there are two different ways of looking at art, the referential or interpretive view which uses external prescriptive language, and the absolute expressionists view, which uses internal descriptive language. This latter is Susan Sontag's preference because one gets inside a work of art and only there can one share, experience and enjoy the art. This experience can be shared with others. Several slides of paintings were analyzed using both techniques in an attempt to demonstrate how descriptive questioning gets one more into the work for increased interest, enjoyment and appreciation. A Mozart variation, Chopin etude, Bach rondo and Babbitt composition for Synthesizer were analyzed on purely musical terms to learn to listen to, identify, and become familiar with the work. Dr. Reimer explained that by using words that are the elements, such as variation, contrast, space, repetition, etc., a teacher can help the students to listen better and look more deeply into the work. This exercise was shown to increase one's appreciation for the work and the genius of its creation. Dr. Reimer emphasized that valuing should be the outcome of good teaching.

Dr. Reimer discussed various experiences people can have: scientific, practical, religious, relational, and aesthetic. A special kind of elemental perception and reaction equal an aesthetic experience. Teachers should teach for perception and encourage reaction and then come back to the art itself to achieve an aesthetic experience. The outcome of conceptualization, analysis, and evaluation should be valuing.

Dr. Reimer described aesthetic criticism as what one has to look for in judging a work of art. Great masterpieces combine craftmanship, sensitivity, and imagination.

Finally, Dr. Reimer played a Chopin polonaise while reshowing the slides to demonstrate Susan Sontag's principle of assimilation: one should not use more than one art at a time, because two art forms cannot keep their own identity. (The slides were a distraction and the music got swallowed up.) From a teaching standpoint, Dr. Reimer stressed that it is risky to try to present two art forms at the same time. He did say that occasionally well-wrought multimedia can be successful. Dr. Reimer said that one art form can be used as an inspiration for another but then the creative art form must ultimately be most important, i.e., a painting or piece of music as inspiration for poetry, as done so well by Mr. Vargo the previous session.

The essence of Dr. Reimer's exercises were to demonstrate the difference between descriptive and referential questions. After referential questioning, one does not need the work of art to continue a lesson or discussion. However, with descriptive questions, one continues to get deeper and deeper into the work itself, leading to an aesthetic experience.

EDUCATION FOR AESTHETIC AWARENESS
DOCUMENTATION

The following is a documentation for the Senior High School teachers' fall semester. The documentation is extremely sketchy because the material was exactly the same as that given last year to the Junior High teachers. I refer you to that documentation for more detail.

Tuesday, September 25, 1979. Bennett Reimer - Think Tank

Assignments for the fall quarter were given.

Bennett Reimer concentrated on Susanne Langer's definition of art and Susan Sontag's various approaches to a work of art, i.e., absolute expressionism and referentialism.

Joan Hartshorne - Dance
Tuesday, October 2, 1979. Mary Friedmann - Music

Ms. Hartshorne gave an historical overview of dance from the sixteenth century to the present.

Ms. Friedmann explained the elements of music, using handouts, overhead slides and musical examples.

John Vargo - Literature
Tuesday, October 16, 1979. Mary Friedmann - Music

John Vargo discussed the elements of poetry, using examples from handouts.

Mary Friedmann discussed "tension and relaxation" in music and the class moved to the piano laboratory where they had an opportunity to explore and experience the creation of composed music.

Joan Hartshorne - Dance
Tuesday, October 23, 1979. Anita Rogoff - Visual Art

Linda Robiner introduced a discussion of personal growth in Aesthetic Awareness. (See attached documentation.)

Joan Hartshorne continued her explanation of the history of dance, centering on twentieth century choreography. She showed video tapes of several present day dance groups to demonstrate the differences of approach and technique.

Anita Rogoff demonstrated, by a class project, the effects of color, shape and proximity to the principle of unity in art.

Robiner Session

DOCUMENTATION

Tuesday, October 23, 1979. University Tower

Class expressions of personal aesthetic awareness.

1. Observed 14 year old son's use of metaphor--appreciated son's written work.
2. Really enjoyed music session when composed. Another said--very excited because always thought piano was so complicated and now can even tell someone how to do it.
3. New idea--the concept of meaning and feeling in things. This new layer of seeing things has made a difference.
4. I always loved music--now excited to learn how to listen. Can now show class how to listen.
5. I've used slides--now based on aesthetics. I use the same slides--knew I like them. Now I know why. Feelings were always there--didn't know how to deal with them. Some things you feel even before you analyze them. Then in this course it was confirmed.
6. Became more aware after Museum visit--more aware of architecture of buildings. Course made me a more hazardous driver because I'm looking at buildings instead of the road.
7. I have a more heightened awareness of nature--of the beauty in nature.
8. I'm more aware of the higher part of buildings--above eye level.
9. Always saw arts as separate--now look for relationships. I ask--how elements of one relate to others and then also compare.
10. I now have more appreciation of Cleveland State as an aesthetic place. From session on ballet--learned and separated ideas of expressionists and formalists (Martha Graham is an expressionist). This all made Bennett Reimer's expressions and explanations more meaningful.
11. Saw the ballet and was more aware of modern versus classical from Joan Hartshorne's session.
12. Saw Miracle Worker--interested in Patty Duke's growth and transition.
13. After learning about major and minor chords in Mary's piano lab session, heard Carl Haas' program on WCLV in the car on the way home and it was on the same subject.
14. My most profound experiences still come from nature. I look forward to having profound experiences from the arts. I eagerly look forward to a deep experience from the arts like the way nature moves me.

DOCUMENTATION

Saturday, October 27, 1979. Anita Rogoff - Impact Day

The class met at Ms. Rogoff's studio for a discussion of the basic elements of art. The class resumed at the Cleveland Museum of Art for a visit to the contemporary art gallery. The afternoon session was a guided tour through the two exhibits: Surrealism in Perspective and The Spirit of Surrealism.

Tuesday, November 6, 1979.

Richard Bauschard - Architecture
John Vargo - Literature

From handouts of ten first paragraphs to English and American novels of the nineteenth and twentieth centuries, Mr. Vargo discussed the elements of good prose fiction.

The class went to Mr. Bauschard's office for an explanation of architecture from its beginnings in the planning and blueprint stages to its final construction.

Tuesday, November 20, 1979. Bennett Reimer - Think Tank

Mr. Reimer discussed art and feeling from the point of view of the referentialist and the formalist. He explained Leonard Myer's ideas that one must have expectations in art, and when these expectations are inhibited, then feelings get involved because exploration is necessary. There was a further discussion of Susan Sontag's ideas in Against Interpretation.

Tuesday November 27, 1979. Leslie Moyse - Theatre

Mr. Moyse reviewed the basic elements of theatre and compared them to the elements in other art forms. He told how to prepare for seeing a play, in advance of the Shakespeare production the class will attend.

Tuesday, December 11, 1979. Leslie Moyse - Theatre

Mr. Moyse, along with John Vargo, discussed the Cleveland Play House production of William Shakespeare's A Midsummer Night's Dream which the high school teachers attended the previous weekend. Mr. Moyse's approach was one of critical analysis of how the basic elements of theatre were utilized and projected in connection with Shakespeare's intentions, implicit in the play.

EDUCATION FOR AESTHETIC AWARENESS
DOCUMENTATION

The following is a documentation for the Senior High School teachers' winter semester.

Wednesday, January 9, 1980. — **Architecture tour - Cleveland Museum of Art**

The session began with an informal individual viewing of a miniature display of Notre Dame Cathedral in Paris. Martin Linsey gave a lecture tour on a photographic exhibit of Transformations in Architecture.

Everett Dodrill - Film

Linda Robiner handed out the assignments for the winter quarter.

Mr. Dodrill showed the first in a series of films on movie making--"The Art of Film." This film used scenes from "Potemkin," "Saraband," "Olympia," "Le Bonheur," "Metropolis," and "Citizen Kane" to illustrate the art of montage, or the overall effect of the edited image.

Tuesday, January 15, 1980. — **Bennett Reimer - Think Tank**

Bennett Remier reintroduced the TAT as a central idea of the course, a way to unify the arts. It is important to avoid the abuses:

a) To have the arts too separate.

b) To have one massive unified whole and forget the uniqueness of each art.

TAT characteristics:

a) Common concept.

b) Two or more arts.

c) The commonality is used to explore similarities (e.g., meter in music and poetry and dance organizes each art form).

d) Differences (e.g., in poetry reading, meter is not emphasized--sometimes in music it is).

The whole class brainstormed several TATs. School groups planned for future TATs.

Tuesday, January 26, 1980. Everett Dodrill - Film

Mr. Dodrill showed another in the series "The Art of Film," this on performance. Different techniques were demonstrated by Laurence Olivier in "Richard III," Katherine Hepburn in "Summertime," Charlie Chaplin in "Gold Rush," and Anthony Quinn in "La Strada." Mr. Dodrill also discussed the art of communication in film and demonstrated with a movie using amateur actors attempting techniques of communication.

Anita Rogoff - Visual Art

Anita Rogoff provided supplies for an individual art project. Each teacher attempted to make a print to depict rhythm and intervals. Several in the class were able to show a correlation between these elements in music and the visual arts.

Saturday, February 2, 1980. Linda Robiner - Impact Day

The morning session was concerned with how best to use community resources in the schools and with grant writing. Mrs. Robiner explained the five stages for a successful experience.

1. Planning - artists plan with teachers, principals.
2. In-service - teacher training and participation.
3. Work with the students.
4. Conclusion - final project with students.
5. Evaluation.

Small groups of teachers planned and presented their important issues related to using artists in their schools.

The session on grant writing stressed the "how" and "to whom." Mrs. Robiner explained various models, detailing an overall proposal form, i.e., summary, introduction, problem statement, program objectives, methods, evaluation, future funding, and budget. Handouts were titled Sources of Funding and Program Planning and Proposal Writing.

For the afternoon session the Footpath Dance Company, headed by Alice Rubinstein, gave an informal lecture on showing how they express feelings through controlled creativity.

Tuesday, February 5, 1980. Mary Friedmann - Music

Dr. Friedmann compared the different styles of musical composition in the late 16th century Renaissance to the 17th century Baroque, in terms of the elements of texture, range, dynamics, harmony and melody. Dr. Friedmann used music by Monteverdi, Morley, and John Sebastian Bach.

Tuesday, February 12, 1980. Richard Bauschard - Architecture

The class was assigned a problem-solving project; given a landscaped design of a beach area, the school groups needed to find a proper place for parking, an administration building, men's and women's bath houses, and concession area. After presentations and discussion, Mr. Bauschard gave final suggestions and comments.

Tuesday, February 26, 1980. Mary Friedmann - Music

Dr. Friedmann emphasized motivic development, comparing Baroque and Classical music. An analysis of the first movement of J. S. Bach's Brandenburg Concerto No. 2 represented the Baroque period. The sonata allegro form from Mozart's Eine Kleine Nachtmusik, first movement, and the third movement minuetto from Haydn's Symphony No. 94 were fine examples of the Classical era.

The "team" of Ford and Park gave a TAT on "Impressionism" using a multimedia approach. They combined music, Debussy's "La Mer" and slides (2 projectors, 3 screens). Following this combination, they analyzed music alone, "Fetes," and painting alone, Monet; all done with teacher involvement. The overall "impression" was of the artist's attempt to capture specific but fleeting movement.

The Cleveland Heights team's TAT was "The Ugly in Art." They defined ugliness using musical and poetic illustrations. A lively class discussion followed.

Tuesday, March 4, 1980. Bennett Reimer - Think Tank

Bennett Reimer was present to critique four TATs. The subject of Regina High School's TAT was "Theme and Variation." They used Aaron Copland's "Variations on Simple Gifts" from "Appalachian Spring" for music, wallpaper designs and Mondrian tree paintings for art, and various walking movements for dance.

Shaker High School's subject was "Breaking Tradition." They first presented a physical analysis of what is beyond our perceptions in time and space. They focused on motion in art, comparing George Bellow's "Stag at Sharkeys," a traditional painting, with 20th century Duchamps' "Nude Descending a Staircase." Literature was analyzed through Black Boy by Richard Wright, and selections from William Faulkner's The Sound and the Fury. Musical revolution was demonstrated by Stravinsky, Webern, Ives. Irregularities in architecture were discussed, and Isadora Duncan was an example of breaking traditions in dance.

There were handouts for each art discipline with explanations and examples of tradition breakers.

Keith Richards from Cleveland Public Schools showed some film and explained techniques to use when making amateur films.

"Tension in the Arts" was the TAT of the Notre Dame Academy team. They incorporated dramatic verbalization, movement exercises and a film segment from *Long Day's Journey Into Night*, Act III. They also compared pictures looking for tension and the causes of tension building and relaxation. Their handouts were finely defined with complete ideas for spinoffs.

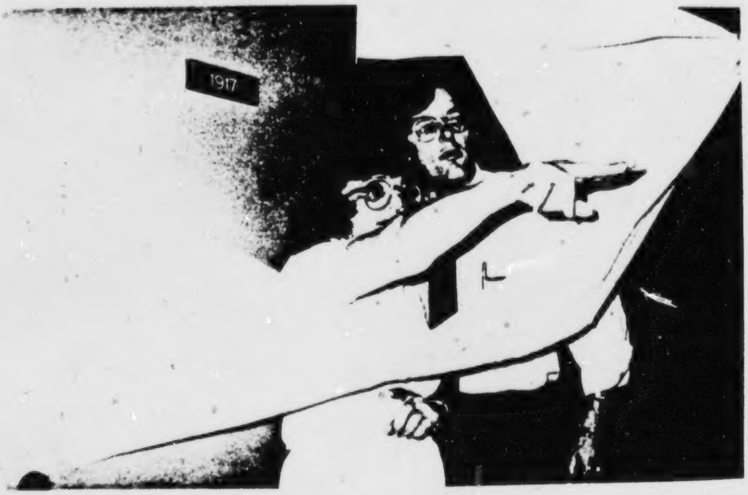
Tuesday, March 11, 1980.

John Vargo - Literature

Mr. Vargo used examples from poetry and literature to show how various writers have used verbal imagery to describe their feelings and definitions for the art of music. These were literary moments reflecting upon and concerning the other arts.

Joan Hartshorne - Dance

Introduced by John Begg, dancers dissected and performed moments from Poulenc's "Three Novelettes." The dancers also gave demonstrations from parts of programs they perform in the schools.



EDUCATION FOR AESTHETIC AWARENESS

DOCUMENTATION

The following is a documentation for the Senior High School teachers' spring quarter.

Tuesday, March 18, 1980.
Carol Takacs and
Linda Robiner - Discussion
Richard Bauschard - Architecture

Carol Takacs opened a midway point evaluation, asking for responses from the teachers of their own personal growth in Aesthetic Awareness. Ms. Takacs handed out a questionnaire that was used as a discussion guide.

Linda Robiner gave out the assignments for the spring quarter, 1980.

Richard Bauschard's session on architecture was a slide presentation of outstanding architectural buildings; an historical overview.

Tuesday, March 25, 1980.
Mary Friedmann - Music
Anita Rogoff - Visual Arts

Mary Friedmann demonstrated 19th century Romanticism, playing and analyzing Schumann's miniature song cycle Frauenliebe und Leben, Op. 42, #3, "Ich kann's night fassen"; Debussy's Preludes, Bk. 1, #8; and Mendelssohn's Violin Concerto, first movement. Debussy's "Girl With the Flaxen Hair" was an example of Impressionism in music. The 20th century was represented by Webern's Five Pieces for Orchestra, Op. 10. Handouts showed analogous elements in these pieces with other art forms such as poetry and art.

Anita Rogoff gave a slide presentation to review and summarize what are the elements in the visual arts.

Tuesday, April 15, 1980.
Bennett Reimer - Comprehensive Arts Planning

Bennett Reimer gave a thorough explanation of his handout, "Planning a Comprehensive Arts Curriculum," as an aid to the teachers when planning for next year. Emphasis was on how to pass on aesthetic awareness to the high school students. The focus was on three areas:

1. How to improve, change, add to the already existing arts programs.
2. How to use the arts to enhance non-arts subjects.
3. How to provide special arts opportunities.

Tuesday, April 22, 1980.
Everett Dodrill - Film Team Comprehensive Planning

After giving the class some background concerning the writing and direction and acting of the film classic, Citizen Kane, Mr. Dodrill showed the first reel of the film. He explained how Orson Welles captured the flamboyance of the character (supposedly William Randolph Hearst), the times, and the use of power. The class discussion centered around lighting, comic cartoon quality of the drama, the psychological factor of the "Rosebud," and the cinematography, all in the context of aesthetics.

Team Comprehensive Planning followed.

Tuesday, April 29, 1980. John Vargo - Literature
Team Comprehensive Planning

Mr. Vargo reviewed the fundamental elements taught in his earlier four sessions on literature and poetry. This fifth session centered on the self as a literary creator, using outside stimuli. Van Gogh's "Starry Night" was the first inspiration (visual arts) and Copland's Concerto for Clarinet and Strings was the musical motivation. The class wrote poems, using imagery, after viewing the painting and hearing the music.

Team Comprehensive Planning followed.

Tuesday, May 6, 1980. Leslie Moyse - Theatre
Team Comprehensive Planning

Leslie Moyse reevaluated his past sessions. He had hoped to expand the teachers' awareness of theatre from the standpoint of basic elements. He reviewed the ways of perceiving theatre, summarizing "What we see is mainly what we look for." In other words, our research, appreciations, anticipations, knowledge, all contribute to our aesthetic enjoyment of the arts.

Saturday, May 17, 1980. Linda Robiner and Joy Jacobs
Creative Process and Planning.

The film "Art at the Justice Center" was shown, to illustrate creative process in visual arts. Discussion followed, led by Linda Robiner, on the value of the movie as a teaching tool.

Teams met for 1¼ hours to do comprehensive planning, followed by a break for lunch.

Joy Jacobs discussed her own evolution and struggle as a visual artist. She believes that the value of abstract art is that things left to the imagination become more significant when more of the feeling is left to the viewer, and that an artist must grow and change.

To develop abstract techniques, she worked with string and stencils and various methods of applying paints.

Taking a chance is important for an artist, she said. Artistic vision is more than just drawing ability.

Tuesday, May 20, 1980. Bennett Reimer

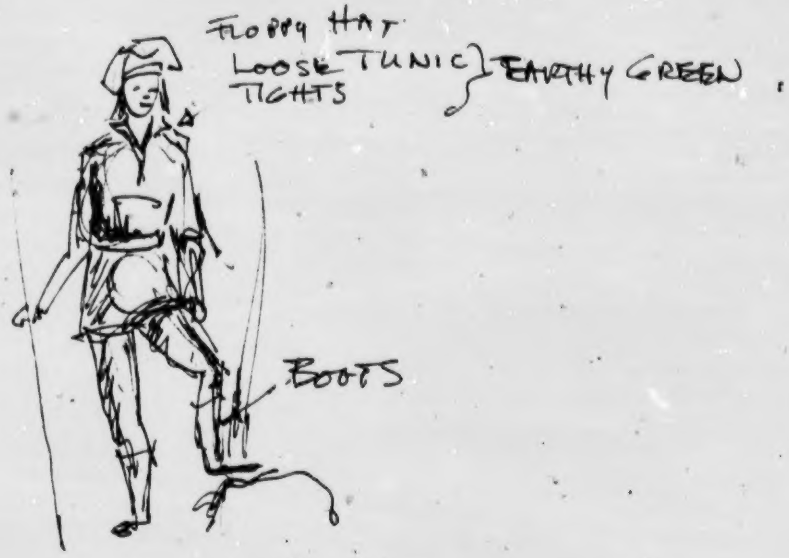
Bennett Reimer discussed aesthetic creation as a process of special communication between the artist and the viewer and he followed that process from an original idea or impulse to the first act of creation, when interactions and feelings between the work and the artist further stimulates creation. Honest aesthetic decisions are constantly necessary. Technique, craftmanship, sensitivity, and imagination are also parts of creation. The audience or viewer and the performer also become similarly involved in the artistic aesthetic process in much the same way as the creator. He/she interacts, becomes involved, feels, explores, discovers, and makes aesthetic decisions and judgments.

Tuesday, May 27, 1980.

Joan Hartshorne - Dance
PARTY

Joan Hartshorne reviewed the previous sessions on dance. The class was to create written plans for the choreography of a dance stimulated by written cues. Several teachers shared their ideas with the class.

Farewell PARTY.


FLOPPY HAT
LOOSE TUNIC
TIGHTS
EARTHY GREEN
BOOTS

PUBLICATIONS AND SPEECHES ABOUT EDUCATION FOR AESTHETIC AWARENESS TO DATE

Articles by Linda G. Robiner:	Report Page Nos.
"A Quiet Revolution: Education for Aesthetic Awareness," *School Arts*, May 1980.	109
"Education for Aesthetic Awareness: A Powerful Process," *Phi Delta Kappan*, April 1980.	113
"Aesthetic Awareness: Teaching the Teachers About the Arts," *American Arts*, December 1979.	115
"Education for Aesthetic Awareness," *Art Teacher*, in press.	
Articles by others:	
Sister Angela Marie, "God, That Was Beautiful," *Momentum*, September 1978.	118
Carol Takacs, "Measuring the Impact of an Inservice Workshop on Elementary Teachers' Self-Perceptions as Aesthetic Educators," *Contributions to Music Education*, 1978.	122
Bennett Reimer, "Education for Aesthetic Awareness: The Cleveland Area Project," *Music Educators Journal*, February 1978.	134
Two unpublished articles reporting on the cross registration system by Timothy Runyan. One is included.	138
Three unpublished evaluation reports by Carol Takacs.	

Papers and speeches presented by Linda G. Robiner at:

National Association of Elementary School Principals
National Art Education Association
International Year of the Child conference
John Carroll University
Kent State University
Arts, Education and Americans, Inc.
State Superintendent of Public Instruction Forum on the Arts in Education
Cuyahoga County Superintendents Association
Ohio Music Teachers Association
Action Leaders in Art
Ohio Alliance for Arts in Education
State of Ohio Department of Education meetings.
Various school district meetings.

Newspaper publicity.

A quiet revolution: education for aesthetic awareness

Linda C. Robiner

The program's goal is to develop every child's capacity to share more of the world's artistic content so that individual preferences can be based on intelligent choice.

Among the dramatic changes in education over the past decade, a quiet, pervasive revolution has been taking place — the attempt to provide an education in all the arts for all children. One major effort is Education for Aesthetic Awareness (EAA). This ambitious teacher-training program sensitizes teachers, helps them become more aesthetically literate, and to be better aesthetic educators so that their students will be able to perceive artistic qualities keenly and respond to them deeply.

One teacher's reaction: "Everything from a toenail to a strand of hair has taken on an aspect of the aesthetic. Nothing remains the same — of myself, of everything in relation to me. This a powerful process. And the new life is drenched in love of beauty. It is awesome."

We are in the third year of EAA. The project, developed by the Cleveland Area Arts Council (CAAC) with consultation from numerous others, serves eight school systems in the Greater Cleveland area. We are seeking to transform traditional arts education, with its emphasis on product and performances in visual art and music for the talented few, to aesthetic education involving all students in all the art forms.

The EAA project promotes close cooperation among arts specialists and classroom teachers in their efforts to offer students coherent development learnings in separate and interdisciplinary arts. It seeks ways to expand the time available for the arts as part of the general education of all students.

Philosophy of the project. The guiding principles of EAA state that:

> *The focus of study will be on those qualities that make a thing artistic, such as melody, rhythm, and harmony in music; line and texture in painting; rhyme, meter, and verbal imagery in poetry; and so on for all the arts and for the human environment.*
>
> *The goal is to develop every child's capacity to share more of the world's artistic content so that his or her own preferences can be based on intelligent choice.*
>
> *When several arts are being explored together, as will happen more or less depending on curriculum decisions, the focus will be on the distinctiveness of each art included.*
>
> *Children will be helped to become more aesthetically sensitive through active engagement in artistic processes.*

John Goodlad's thinking on school change has been basic to EAA's work, especially his ideas that ". . . the optimal unit for educational change is the single school. . . . If change within the school is going to be significant . . . the school will require a supportive peer reference group."[1]

Background. Education has been a priority of the CAAC since its inception. In 1974 a program in the form of an artist brokerage offered technical assistance to teachers, PTAs, and parents. After one year of helping artists evaluate their work in schools, it expanded into the Arts Connection. Success of the program was due to a careful and thorough screening of artists, matching the artist to the school's particular needs, coordination of and involvement in planning activities, and continuous evaluation.

The sanction for a teacher-training program grew out of the CAAC's work with artists and schools. The need to build confidence and literacy for classroom teachers and specialists who felt uncomfortable with other art forms became apparent.

Most teachers agreed that a significant factor for building a team was taking the course together; the camaraderie easily resulted.

In 1975 and 1976 the CAAC brought together public and private school administrators, college and university deans, professors of art, music, and education, arts organization personnel, nationally recognized experts like Harry Broudy and Junius Eddy, and other community people to help develop the teacher-training program.

The Education for Aesthetic Awareness program was planned and implemented through grants from the Rockefeller Foundation, Martha Holden Jennings Foundation, George Gund Foundation, National Endowment for the Humanities, Alliance for Arts Education (Health, Education and Welfare), and Cleveland Commission on Higher Education (supported by grants provided by the Ohio Board of Regents and the John P. Murphy Foundation).

Development. The three original codirectors — Bennett Reimer (then Director of Music Education at Case Western Reserve University), Penelope Buchanan (Director of the Greater Cleveland Teacher Center), and Nina Gibans (then Executive Director of the Cleveland Area Arts Council) — decided to concentrate training efforts on teachers presently in the schools because of relatively low teacher turnover. The interest of school superintendents and curriculum directors was solicited. Systems were eligible to enter the program only when commitment was made at the highest administrative level and at the principal and teacher level. Six districts were eventually selected — Beachwood, Brecksville/Broadview Heights, Catholic Diocese of Cleveland, Cleveland, Cleveland Heights/University Heights, and North Royalton.

Thirty prospective faculty members were screened for their abilities to conceptualize in their own forms and to communicate that to classroom teachers. Persons were selected to teach art, music, drama, dance, literature and poetry, film, architecture and environment, philosophy of aesthetic education, and curriculum development. The faculty was trained for a full semester, with work centered around the development of a shared philosophy and teaching methods.

An English teacher said, "Taking the EAA course has given me the courage and confidence to teach art forms that are out of my area of expertise."

Training. Each year's course begins with an intensive two-week summer session. Teachers commit themselves to three quarters of work (fall, winter, spring), thirty hours per quarter, meeting late afternoons and evenings and occasionally on Saturdays. A second two-week summer session completes the training. This five-quarter period is probably the most thorough of any arts teacher-training project. Four colleges (Baldwin-Wallace College, Cleveland State University, Case Western Reserve University, and John Carroll University) offer accreditation. Sixteen quarter hours toward a Master's degree are possible.

The EAA course includes intensive sessions in each art form, cooperative arts lessons, lecture/discussions on aesthetic education, classes on building curriculum in the arts, and sessions on advocacy and politics of school change.

The year following the course work is envisioned as the implementation year for the teachers; when they will be applying their learnings and beginning to make changes in their schools' arts curricula.

Impact sessions, open to EAA participants, school administrators, other teachers, and community leaders are held several times during the academic year. Presentations have been made by such well-known arts-in-education resource people as Harry Broudy, John Goodlad, David Baker, Gerard Knieter, Stanley Madeja, Gene Wenner, Donald Carroll, Malcolm Tait, and Jack Marrison.

Changes. During the planning and development stages, it was important to have the expertise of the codirectors and the CAAC Director of Education (the author). When Dr. Reimer left to accept a position at another university, a person was hired to manage the Education for Aesthetic Awareness program. Dr. Reimer continues as a principal consultant.

The second summer of the project synthesized the five quarters of training for the elementary teachers and introduced aesthetic education to the class of junior high teachers in a separate course. Two other systems, Orange and Shaker, joined the original six districts. The elementary and junior high groups met separately during the summer, although several joint sessions were held. In an intensive two-week session in 1979, the junior high teachers completed their plans for the implementation of EAA into their schools. The third year, which began during the summer of 1979, is devoted to senior high teachers. In a three-year period, eight school systems will have formed teams of aesthetically educated teachers at two or three levels. The program will have expanded vertically from grade to grade as well as horizontally within buildings, across buildings, and into other buildings.

Changes in teaching are dramatic. One principal said, "You can see it (aesthetic behavior) happening in the classroom. The art and music classes are more alive."

Evaluation. A director supervises the evaluation process. Formative evaluation contributes to the improvement of the EAA course by providing continuous feedback to the faculty and director. The program is shaped by the faculty-team representatives who hold planning sessions every six weeks. Teacher needs, school system expectations, and faculty suggestions are discussed. The director maintains a communication network between school curriculum directors, principals, faculty, college and university evaluation teams, and elementary and junior high teachers.

Team approach. "The concept of teams concentrated within single buildings, each team serving as cooperating arts instructors, as curriculum developers, and as catalysts for change within the building is central to the EAA strategy."[2]

Most teachers agreed that significant factors for building a team were taking the course work together and the resulting camaraderie. One student said, "I'm beginning to understand just how important the team really is in making this program succeed. Each of us provides different insights to the material being studied, and, perhaps even more important, encouragement when needed."

Another said, "The best things are the perceptions I've gained about my team members. I've known most of them for six years or so, but I have experienced some real revelations about them. I've become aware of talents that I had no idea they possessed."

Some tentative hypotheses have emerged to explain why some teams function better than others:

The support of the principal is vital. The formal and informal patterning — what the principal says and does — are important to teachers' and students' perceptions of whether the principal values aesthetic awareness. A principal might feel supportive, but if others aren't *aware* of this support, it will not help the program.

Administrative support and attendance at appropriate sessions are important. The most successful teams exist where total school philosophy includes curricular commitment to aesthetic education.

A necessary requisite for teams is people with patience. Since the initial emphasis of the course is on aesthetic awareness rather than *methods* of teaching, personal changes in aesthetic perception must occur before teachers begin to apply their learnings.

The enthusiasm of the team and dedication of EAA principles are vital. John Goodlad has pointed out ". . . that a drummer with an intriguing idea will be more compelling than a drummer with a process. And that the most compelling idea will be one that gets close to what teachers, in their most idealistic moments, think is their true calling, a calling now going unattended to a cacophony of conflicting expectations."[3]

One particularly successful elementary team has five people who have continued together with the sanction and support of their principal. The teachers have developed ownership to the extent that they tend to forget EAA was not their idea. That team worked with the EAA Director and their school system Assistant Superintendent to install an EAA minicourse for credit. The entire school has so legitimized the project that during one month, every teacher had explored with students the element of texture: examples of texture were displayed in all of the classrooms and on all of the hall walls.

Changes. Exciting changes have begun to occur in the personal development of teachers. One said, "I have learned more about the arts this past quarter than I ever learned in school previously." A music teacher observed, "There is change in the way I perceive a work of art. I am astonished at the way in which this class has been influencing me."

Changes in teaching are reported. A principal said, "You can see it literally happening in the classroom. The art and music classes are more alive."

What evidence is there that schools and communities are changing? One school system focused its annual community lectureship on Arts in Education. At another school, the faculty takes monthly expeditions together to arts performances. Short, in-service EAA courses were developed in two districts because teachers became intrigued with their colleagues' work. One school organized an EAA class for fifty students. As a direct result, a team and principal persuaded the school board to fund full-time art, music, and physical education teachers, which had previously been part-time positions. One principal has reorganized the school schedule so that the three specialists can meet and plan together. Fifteen minutes, to be set aside for the arts, have been added to the school day at another school.

Conclusion. By the end of the third year, the program will have reached a group of teachers in eight school systems, spanning kindergarten through high school. If the program's influence has been deep enough to have caused changes in the priority and quality of arts education in those participating school systems, the project will have succeeded. EAA will continue as an ongoing university course, so that comprehensive arts education for all students in this area may become a reality.

An English teacher said, "Taking the EAA course has given me courage and confidence to teach art forms out of my area of expertise. For me, teaching the Teaching the Arts Together lesson brought back some of the enthusiasm I had when I started in this profession."

A teacher likened involvement in EAA to when her daughter was prescribed glasses in the third grade — suddenly the whole world opened to her. She observed for the first time that the family's blue carpet had a floral pattern. The teacher compared her joy in learning to perceive to her daughter's new view of the world.

[1] John L. Goodlad, *The Dynamics of Educational Change*, McGraw-Hill Book Company, New York, 1975.

[2] Bennett Reimer, "Education for Aesthetic Awareness: The Cleveland Area Project," *Music Educators Journal*, Volume 64, Number 6, p. 67, February, 1978.

[3] Goodlad, op. cit.

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Education for Aesthetic Awareness: A Powerful Process

by Linda G. Robiner

Cleveland's program builds teachers' aesthetic awareness, so that they can serve as arts advocates and catalysts for change in their own schools.

Multitudes of children grow up without knowing the pleasures that the arts can offer them. For this reason, efforts have been made in recent years "to transform traditional arts education — with its emphasis on product and performance in visual art and music for the talented few — to aesthetic education involving all students in all the art forms."[1] One such major attempt to change the quality and priority of arts in schools is the Education for Aesthetic Awareness (EAA) project in Cleveland, Ohio. The Greater Cleveland area has over 30 school districts, plus numerous private and parochial schools. Of these, the Cleveland Public School District — the largest — is one of eight school systems that are participating in the EAA project.

Developed by the Cleveland Area Arts Council (CAAC), the EAA program grew out of the agency's work with artists and schools. The agency soon recognized a need to build confidence and "aesthetic literacy" among classroom teachers, as well as among specialists who felt uncomfortable with other art forms.

In this we think it has succeeded. Noting changed perceptions, a teacher participating in the program commented, "I am much more aware of the arts — more attuned to arts events and art objects. . . . I find subtle changes in myself. I look a little closer — listen more keenly." An English teacher wrote, "By supplying this knowledge [concerning the concepts and elements of the arts] this course has instilled in me the self-confidence I need to begin dealing with the arts in the classroom."

To help plan the program, the Cleveland Area Arts Council brought together public and private school administrators; college and university deans; professors of art and music and education; arts organization personnel; nationally recognized experts like Harry Broudy, Junius Eddy, Bennett Reimer; and authorities in the community. Because of low teacher turnover, training efforts were concentrated on teachers presently in the schools.

John Goodlad's thinking about educational change influenced EAA work, especially his view that "the optimal unit for educational change is the single school."[2] The EAA project requires that teachers be members of teams concentrated within school buildings. This evolved from Goodlad's conclusion that "if change within the school is going to be significant . . . the school will require a supportive peer reference group."[3] Moreover, school districts are eligible to participate only when commitment to the program is made at the highest administrative levels as well as by principals and teachers.

Faculty members have been selected for their abilities to conceptualize in their own art forms — music, drama, dance, visual arts, literature, film, and architecture and environment. A full semester of training for the faculty focused on methods for teaching the arts and development of a shared philosophy.

"Since most interdisciplinary courses are eclectic, the development of a consistent, supportable philosophy for this course is unique and important. The aesthetic point of view insures that training will be far more than the usual series of disconnected workshops in the arts. The focus of the teachers' study is on expressive qualities of the arts — such as melody, rhythm, and harmony in music; line, shape, and texture in painting. When several arts are explored together, the focus is on the distinctiveness of each art. The study of the arts is seen not as a means to better learning in other subjects but as an end with its own authenticity and value."[4]

> A teacher reaction to the EAA: "Everything from a toenail to a strand of hair has taken on an aspect of the aesthetic. Nothing remains the same — of myself, of everything in relation to me. This is a powerful process. And the new life is drenched in love of beauty. It is awesome."

In addition to intensive classes in each art form, sessions include cooperative arts lessons, lectures on aesthetic philosophy, building curriculum in the arts, advocacy, use of community arts, and politics of school change. Thirteen hours of master's credit are granted by four area colleges. The full year of work is probably the most thorough of any teacher training project in the arts so far attempted.

Far from advocating removal of specialists from schools, the program promotes close "cooperation among arts specialists and classroom teachers in their efforts to offer students coherent developmental learnings in the arts."[5] It seeks ways to help teachers and school systems expand the time available for the arts as part of the general education of all students.

Since the initial emphasis of the course is on aesthetic awareness rather than methods of teaching, personal changes in aesthetic perception must occur before teachers begin to apply their learnings. As the course progresses, applications of this knowledge are increasingly encouraged.

Following their coursework, teachers begin to redesign the arts curriculum in their schools where appropriate, and they serve as cooperating arts instructors, arts advocates, and catalysts for change in their own buildings.

During the first year of classes, elementary teachers participated in the program. In the second, junior high teachers in the same school districts were involved in the coursework, and during the third year high school teachers are participating. Over a three-year period, eight school systems will have formed teams of aesthetically educated teachers at two or three levels. The program will have expanded vertically from grade to grade as well as horizontally within buildings.

Formative evaluation contributes to the EAA program by providing continuous feedback to the faculty and director. The program is shaped by team

LINDA G. ROBINER is director of the Education for Aesthetic Awareness program, Cleveland Area Arts Council.

planning sessions that occur every two months.

Carol Takacs, project evaluator, has described the effect on teachers of the first two-week summer course.[6] The research goal was the measurement of change in self-perception of teaching competence resulting from the workshop, based on the premise that teacher confidence and enthusiasm are likely to correlate with educational outcomes for students. Takacs concluded that the workshop had significant, positive impact on aesthetic education in the schools of participating teachers.

Several principals have identified increased student understanding of concept relationships across art forms. Teams of EAA teachers are successfully encouraging colleagues to join them in attendance at ballet, opera, and other arts performances. District-level meetings are beginning to occur to plan for aesthetic education on all grade levels.

Shorter courses in aesthetic awareness were developed for additional teachers in four districts who were intrigued with their colleagues' work in EAA. One school started an education for aesthetic awareness class for 75 students. As a direct result of the program, a school board funded full-time art, music, and physical education teachers, where previously there had been only part-time people. In another school system 15 minutes for the arts were added to every school day.

The Education for Aesthetic Awareness program has been planned and carried out through grants from the Rockefeller Foundation, Martha Holden Jennings Foundation, George Gund Foundation, the National Endowment for the Humanities, the Alliance for Arts Education (Health, Education, and Welfare), and the Cleveland Commission on Higher Education (supported by grants provided by the Ohio Board of Regents and the John P. Murphy Foundation).

The EAA project is a three-year model program, and during this period schools have committed in-kind services and administrative support to teachers, but no money. Most of the teachers paid tuition, though some audited the courses.

The program will not end when the funding ceases. Approval is pending at Cleveland State University for the Education for Aesthetic Awareness program to become a series of catalogued courses.

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1. Linda G. Robiner, "A Quiet Revolution: Education for Aesthetic Awareness," *School Arts*, in press.

2. John I. Goodlad, *The Dynamics of Educational Change* (New York: McGraw-Hill, 1975), p. 175.

3. Ibid., p. 180.

4. Linda G. Robiner, "Aesthetic Awareness: Teaching the Teachers About the Arts," *American Arts*, December 1979, p. 18.

5. Bennett Reimer, "Education for Aesthetic Awareness: The Cleveland Area Project," *Music Educators Journal*, February 1978, p. 66.

6. Carol Takacs, "Measuring the Impact of an Inservice Workshop on Elementary Teachers' Self-Perceptions as Aesthetic Educators," *Contributions to Music Education*, Ohio Music Education Association, no. 6, 1978, p. 38.

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Aesthetic Awareness:

Teaching the Teachers About the Arts

by Linda G. Robiner

Hundreds of thousands of children grow up without ever having the opportunity to find the arts satisfying. Deemed frills, the arts are often eliminated from schools as levies fail and budgets are cut. Very few schools have full-time arts specialists, and those that do frequently emphasize art products and music performance for the talented few. Seldom do schools teach dance, film, drama, or architecture.

However, some efforts have been made in recent years to provide an education in all the arts for all children. One such major attempt to change the quality and priority of arts in schools is the Cleveland Area Arts Council's Education for Aesthetic Awareness project. The yearlong program develops a model for comprehensive, interdisciplinary teaching in the arts for classroom teachers, specialists, and subject area teachers. By training teachers to be better aesthetic educators, we can help children to perceive the arts more fully. Greater valuing of the arts and more pleasure for the children is the likely outcome.

Increasing Awareness: A Beginning

In October, a meeting of superintendents and principals from Education for Aesthetic Awareness schools in Cleveland produced evidence of: district level meetings to plan for aesthetic education on all grade levels; increased student understanding of concept relationships across art forms; teams of EAA teachers successfully encouraging colleagues to join them in attendance at arts events; and the spread of the aesthetic education concept to other schools in a district. One principal said: "You see the atmosphere of the aesthetic everywhere you look in our building."

Precedents: Laying the Groundwork

Education has been a priority of the Cleveland Area Arts Council since its inception. As a result of a pilot program in 1972, teachers and artists developed goals and guidelines for local artists' visits to schools. In 1973, the Arts Council invited teams of school administrators to an arts in education workshop, where community arts performances were demonstrated, and viable national programs were described. Five of the school systems, whose administrators attended, contributed money for a two week summer in-service course in the arts. Cosponsored by Case Western Reserve University, the Cleveland Museum of Art, and the Cleveland Area Arts Council, the course provided graduate credit for 75 teachers.

To provide technical assistance to those teachers, the assistance program expanded and developed into a clearinghouse for artists and arts groups. Through the Arts Connection, the Council provided over 1300 artist residencies, workshops, and lecture-demonstrations for 64 schools. Thorough

screening of artists, matching artists with schools' unique needs, planning carefully, and evaluating continuously, produced a successful artists-in-schools program.

As we worked with the artists and the schools, concurrent needs became apparent—the desire of artists to be trained to better evaluate the educational merit of their work, and the desire of teachers to know how to make use of community arts resources in classrooms. The need emerged to build confidence and "aesthetic literacy" for classroom teachers as well as for specialists who felt uncomfortable with art forms other than their own.

As we attempted to improve the quality of arts education in the community, we consulted with Bennett Reimer (then Kulas Professor of Music and Director of Music Education at Case Western Reserve University) and Junius Eddy (then with the Rockefeller Foundation), seeking resource persons and program models.

In 1975, the agency assembled an evaluation team headed by Robert Stake (Director of the Center for Instructional Research and Curriculum Evaluation at the University of Illinois, and developer of a model for responsive evaluation of arts in education). Launching the evaluation year, the Quail Hollow Retreat in September, 1975, helped artists grapple with major issues. Artists and arts groups came to understand the educational strengths and weaknesses of their presentations and began to make constructive changes in order to work more effectively in schools.

"A major attempt to change the quality and priority of arts in schools"

The concurrent sessions of artists and arts groups illustrated the vast range of offerings available to schools in a showcase for school personnel in April, 1976.

Early Stages of Education for Aesthetic Awareness

During the same period, Artists and educators gave their approval to the teacher training program. Representatives of public and private schools, college and university deans, professors of arts and of education, arts organization personnel, and other community people met to discuss problems in teacher training in the arts and potential solutions. Assessing the resources in the school systems and in the area institutions of higher education, this group recommended establishment of a model program for teacher training in aesthetic education in 1976.

The three original codirectors—Bennett Reimer, Penelope Buchanan (then Director of the Greater Cleveland Teacher Center), and Nina Gibans (then Executive Director of the Cleveland Area Arts Council)—decided to concentrate training efforts on teachers presently in the schools, because of relatively low teacher turnover.

It was clear that school superintendents had to be interested. Districts were eligible to enter the program only when commitment was made at the highest administrative level as well as by principals and teachers. Eight districts eventually participated.

Thirty artists—prospective faculty members—were screened for their abilities to conceptualize in their own art forms and to communicate that to classroom teachers. People were selected to teach art, music, drama, dance, literature and poetry, film, architecture and environment, plus philosophy of aesthetic education and curriculum development.

Beginning in January, 1977, a full semester of training for the faculty was held, centering around methods for teaching the arts and the development of a shared philosophy.

What is the training?

During the first year of classes, elementary teachers participated in the program. In 1978-79, junior high teachers in the same school districts were involved in the course work, and during the third year, high school teachers participated.

The course work each year begins with an intensive two-week, forty-hour summer session. Teachers commit themselves to three additional quarters of work (fall, winter and spring). Thirteen hours of Master's credit is given by four area colleges (Baldwin-Wallace College, Cleveland State University, Case Western Reserve University, and John Carroll University). This yearlong work is probably the most thorough of any arts teacher training project so far attempted.

Intensive classes in each art form are included as well as sessions on cooperative arts, curriculum development, politics of school change, and aesthetic philosophy.

Since most interdisciplinary courses are eclectic, the development of a consistent, supportable philosophy for this course is unique and important. The aesthetic point of view insures that training will be far more than the usual series of disconnected workshops in the arts. The focus of the teachers' study is on expressive qualities of the arts—such as melody, rhythm, and harmony in music; line, shape and texture in painting. When several arts are explored together, the focus is on the distinctiveness of each art. The study of the arts is seen not as a means to better learning in other subjects, but as an end with its own authenticity and value.

The program's concept of teams concentrated within single buildings is based on John Goodlad's thinking about educational change. Teachers agree that solid school teams develop because of the camaraderie that results from participating in the classes together.

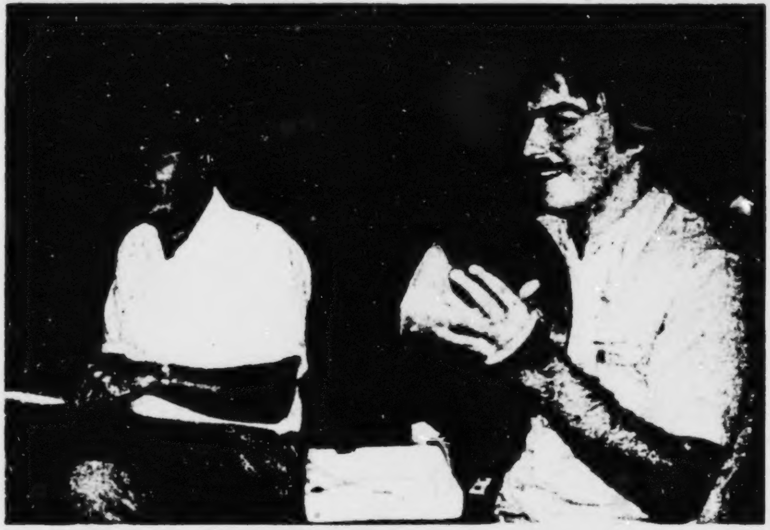
During the year following their course work, teachers begin to redesign the arts curriculum in their schools where appropriate, and serve as arts instructors, advocates, and catalysts for change in their own buildings.

Formative evaluation strengthens the program by providing feedback to the faculty. The program is shaped by planning sessions involving faculty and team representatives which occur every six to eight weeks. An evaluation director supervises the evaluation process.

The Education for Aesthetic Awareness program was planned and carried out through grants from the Rockefeller Foundation, Martha Holden Jennings Foundation, George Gund Foundation, the National Endowment for the Humanities, the Alliance for Arts Education (Health, Education and Welfare), and the Cleveland Commission on Higher Education (supported by grants provided by the Ohio Board of Regents and the John P. Murphy Foundation).

A process has been started to insure that Education for Aesthetic Awareness is on the way to becoming a university course, so that ultimately comprehensive arts education for all students in this area may become a reality.

Education for Aesthetic Awareness evolved as we saw a need and recognized education as a priority for the Council. Serving as a catalyst, we stimulated the necessary collaborative action. Schools welcome the support and cooperation of such community organizations as they attempt to make sound and enduring changes in education for all children. □



> "The need emerged to build confidence and aesthetic literacy for teachers and specialists"

Linda G. Robiner, Cleveland Area Arts Council's Director of Education, became the full-time director of the Education for Aesthetic Awareness Program in 1978. She started as part-time coordinator of arts in education in 1974. She has a masters degree from John Carroll University in education psychology, and has been a teacher and a writer. She has had extensive training in the visual arts, as well.

“God, that was

By Angela Marie

“God, that was beautiful” was the reverent response of a “rough and tough” eighth-grade boy—leader-type—at Christ the King School in East Cleveland, Ohio after listening to a delicate piano rendition of a Chopin sonata. Formerly, the only music acceptable to his ear was acid rock. But that was before a team of teachers from his school became involved with EAA (Education for Aesthetic Awareness), a program for teacher education evolved by the Cleveland Area Arts Council in collaboration with educational leaders from public and nonpublic school systems of the greater Cleveland area.

Christ the King School was selected to represent the Cleveland Diocesan Education Office in this first year of EAA—emphasizing inservice of teachers at the elementary level. As Mrs. Mary Ellen Archacki, music teacher, commented:

> The aesthetic awareness approach to the arts and environment differs dramatically from more traditional approaches of the past. We teach an awareness of the elements and components of the arts, some unique to a particular art form, some shared by several of the arts, much as one would become familiar with the ingredients in a recipe to make a delicious dessert. The process includes *all* of the arts: visual art, music, dance, sculpture, architecture, drama, film, poetry, literature, and is directed at *all* children, not just the talented few. The aesthetic awareness approach is meant for *all* classroom teachers, to be used with confidence and facility. The lessons can easily be tied into the curriculum and related to specific content areas.[1]

“It's a revelation to students,” noted fourth-grade teacher Mrs. Barbara Sullivan, “to discuss the

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Sister Angela Marie, O.S.U., is the regional superintendent of Cuyahoga East Region in the Diocese of Cleveland, Ohio.

Sister Geraldine, EAA art teacher, with 6th graders Marc Mango and Charita Breckenridge.

beautiful!"

same topics in music, art, literature, and social studies." One boy who had been having difficulty with mathematics became interested in photography and discovered a *need* to learn more mathematics. Christ the King principal, Sister Anita Whitely, concurs with Sister Geraldine Hable, art teacher, on the value of "putting an aesthetic dimension into all other subjects." One of her students was "amazed at the carryover," such as studying the concept of line in art and music and mathematics.

How does all this increased awareness of aesthetics and the relationships of the arts to other disciplines happen? Mrs. Sullivan's students draw upon their learnings in all subjects and their interests in literature and all the arts in the production of original plays and puppet shows. Writing skills are practiced in the preparation of scripts and publicity, the visual arts in the scenery and advertising, mathematics in the acquisition of materials, and so forth. One student reported: "The plays I put on at the beginning of the year were not good. I've really improved." Another said, "I'm really proud of myself. I never thought I could do this." Sister Geraldine's students work in *all* the arts—including dance, architecture, drama, and photography, the

Fourth grader Linda Casias in creative dramatics class.

latter providing correlations with a wide variety of subject areas, such as social studies, science, and (as the young man mentioned earlier demonstrated) mathematics. The social studies "lesson" may include comparing the *patterns* created by shapes of houses and trees in various neighborhoods or the *rhythms* of the drumbeat providing communication as well as entertainment for some Africans and American Indians. Discussions of a sunset can readily incorporate, within any individual child, his knowledge of color, light, the solar system, and poetry. The child attempting to express his/her ideas in ceramics must know the physical and chemical properties of clays and glazes—or, in photography, the "scientist's" understanding of light. Essential to the child's becoming increasingly aware of aesthetics and interrelationships, rather than being exposed to a meaningless perceptual hodge-podge, is the extended involvement in EAA of a *team* of teachers from a faculty, all of whom will thus be affected to some extent.

The variety of activities at Christ the King evidencing interrelationships among the arts and interrelationships of the arts and other disciplines—activities promoting aesthetic awareness and reflecting this effect on the entire staff—could be elaborated upon for pages. More important at this point, however, is to describe the involvement of the Diocesan Education Office in the long-range EAA teacher education project. The philosophy and goals of Catholic education place "value on the arts as a necessary and fundamental part of life,"[2] as recently reiterated statewide by the Governor's proclamation of Ohio Youth Arts Month declaring that "all the arts are considered basic in the education of all young people."[3]

The first phase of implementation of EAA, begun in August 1977, represented the initial step toward

Robert Heard and Tamyka St. John in first grade movement exercise.

offering for teachers seeking degree credit a full-year course in aesthetic awareness through a consortium of Cleveland area colleges/universities. Teams of teachers from each participating elementary school, such as those from Christ the King, enrolled in an intensive two-week summer session; weekly (2-¼ hours) and occasional all-day Saturday impact sessions; and a second, culminating two-week summer session. The course was taught by a faculty of nine, plus invited specialists, following a Goodlad curriculum model. Participating teacher teams from urban and suburban public schools probably agreed with Sister Geraldine that "at the beginning it was hard to understand what was meant by 'aesthetic awareness' " and to learn how to change from providing good learning experiences in art to those combining the arts and promoting aesthetic awareness.

While applying their learnings throughout this first year, the team members at Christ the King told others about the aesthetic awareness in which they were growing. Opportunities to share included assisting with Saturday morning art classes at Ursuline College; addressing a group of Catholic school administrations (Central Cuyahoga Region principals in early spring); and contacting the general public via a radio broadcast during Catholic Schools Week (January 29-February 5). Having completed the second summer session culiminating the phase-one program for elementary teachers and helped prepare the phase-two teachers (middle and junior high school) for the year of intensive study ahead, the EAA "pioneers" have developed and are implementing plans for further dissemination of the philosophy and procedures relevant to aesthetic awareness—in their own and other schools. This was part of the EAA originators' commitment to "inservice teacher education as the most direct route to the development of model programs and to influencing the greatest number of children in the shortest possible time."[4]

The long-range planning behind the EAA project and its successful implementation has thus far reflected Eddy's assessment of Cleveland's uniqueness.

> In no other major U.S. city I know of has there been a comparable attempt on the part of so many arts organizations and the artists to look critically at the essential nature of their educational mission—to begin the process of self-examination with respect to the purposes and values of the work they do with and for youngsters in schools.[5]

The EAA program, as Sister Geraldine notes, was designed "not just for the specialists in visual or performing arts"; in fact, as Sister Anita commented, "this approach makes the arts more acceptable and understandable to the faculty members who favored a back-to-basics approach and thought that the arts were a leisure-time luxury." None of the Christ the King participants mentioned the extra time and effort required for involvement in a project of such scope. None reported the true dedication to development of children's aesthetic awareness necessary for preventing the potential difficulties of team and/or interdisciplinary endeavors. Mrs. Archacki indicated that "the most gratifying and important impact the aesthetic education process has had on students is the carryover of major concepts into other areas of their lives and the growth in sensitivity they have shown to their environment and each other." For the professional educator who believes that teaching is a vocation and a ministry, no investment of personal effort is too great—especially when rewarded by an "unlikely" eighth grader's, "God, that was beautiful!"

FOOTNOTES

1. Among the available descriptions of this project, see Bennet Reimer's article "Education for Aesthetic Awareness: The Cleveland Area Project" featured in the February 1978 issue of *Music Educators Journal*, LXIV, pages 66-69.

2. *Guidelines for Art Education*, Diocese of Cleveland, 1975, page vii. Those interested in obtaining copies of this publication, as well as the sources cited in footnotes 3 and 5, may contact Sister Angela Marie, Diocesan Education Office, 1031 Superior Avenue, Cleveland, Ohio 44114.

3. Proclamation in Recognition of Youth Arts Month, Columbus, Ohio: Executive Department, Office of the Governor, March 6, 1978.

4. Reimer, page 67.

5. Junius Eddy, "New Partnerships for Education and The Arts," cited in: Particia T. Scheyer, "The Arts Connection: The Cleveland Area Arts Council Self-Evaluation of Arts-in-Education Programs," Cleveland (Ohio) Area Arts Council, 1975-76, page 2.

CONTRIBUTIONS to MUSIC EDUCATION

OHIO MUSIC EDUCATION ASSOCIATION

no. 6

MEASURING THE IMPACT OF AN IN-SERVICE WORKSHOP ON ELEMENTARY TEACHER'S SELF-PERCEPTIONS AS AESTHETIC EDUCATORS

Carol Takacs

Efforts to enhance the place of the arts in the schools has often focused on the arts specialist. This article describes the effect of a two-week summer workshop on regular classroom teachers' perceptions of themselves as aesthetic educators. The workshop constituted the initial experience in Phase I of a three-year project aimed at introducing and enriching educational experiences in many art forms.[1] Phase I was developed for elementary teachers only; subsequent phases will involve middle school-junior high (Phase II), and high school (Phase III), in the second and third years of the project. The Education for Aesthetic Awareness Project is directed by the Cleveland Area Arts Council in cooperation with area school systems and a consortium of institutions of higher education. In each year, the training of teachers continues throughout the academic year and participating students may, if they choose, apply credits toward a graduate degree. A few of the participants in Phase I are music or visual art specialists, but the majority are regular classroom teachers with little or no formal training in the arts.

Procedures

Self-perception of competency was selected as a variable in assessing the effect of the workshop experiences because of the weight of research evidence supporting the relationship of teacher confidence and teacher enthusiasm to positive educational outcomes for pupils.[2] Our research goal was the measurement of change in self-perception of teaching competency resulting from an in-service workshop.

The workshop involved intensive immersion in seven art forms: Music, Dance, Theater, Literature, Visual Arts, Film, and Architecture and Environment. Specialists in each of these arts and in child psychology were members of the Project faculty team. Students attended five full-day sessions for two consecutive weeks. Additional reading and written assignments were included to provide preparation for and reinforcement of the daily activities. Artistic experiences, didactic presentations, and small group discussions were major components of the curriculum. Since students were recruited as teams of teachers from various buildings, some time was devoted to team planning and identifying strategies for change.

On the first day of the workshop, each student responded to a pretest measure designed to assess self-perception as an aesthetic educator. At the close of the workshop, the same measure was readministered to all participants. The number present for both the pretest and posttest was 27. The self-perception measure was adapted from one designed by Boyle and Thompson.[3] The administration of the instrument and analysis of the results were performed by the Project Evaluator who is not a member of the Project faculty.

The responses to the ten questions were categorized in the seven art forms and constructed on a five-level, ordinal scale as follows: (a) Great Extent, (b) Moderate Extent, (c) Small Extent, (d) Very Little, and (e) None. For chi square analysis purposes, (a) and (b) were grouped as "positive" responses, (c) was tallied as a "neutral" response, and (d) and (e) were grouped as "negative" responses.

In the first examination of the data, responses of all students for all seven of the art forms were combined on each item. Thus, there were a total of 189 (27 x 7) responses for each item. Changes in self-perception are reported in percentages of group's responses in categories (a) through (e). Chi square analysis was then applied to grouped data to test for significance of the changes.

In the second stage of the analysis, responses for all items were tallied for each of the seven art forms in order to assess the impact of each art discipline.

Results

Positive shifts in self-perception were noted for nine of the ten items. In Item 3, which assessed consumer approach to the arts, all participants were already positive in their self-perceptions. A more detailed examination of the ten items follows:

Item I My knowledge of art is sufficient to allow me to react to the aesthetic qualities of Music ( ), Dance ( ), Theater ( ), Literature ( ), Visual Arts ( ), Film ( ), Architecture and the Environment ( ).

There was a significant positive shift ($X^2 = 23.52$, $p < .01$), with only two negative responses (Table 1). One student indicated a lingering lack of competency in the area of Dance and another indicated inadequacy in the Theater area.

TABLE 1

CHANGE IN SELF-PERCEPTIONS OF AESTHETICS KNOWLEDGE

Level of Response	Percentage of Total Responses Pretest - Day 1	 Posttest - Day 15
(a) Great Extent	11%	26%
(b) Moderate Extent	40%	48%
(c) Small Extent	39%	24%
(d) Very Little	16%	1%
(e) None	1%	0%

Number of Responses

	Positive	Neutral	Negative	Total
Pretest (Fe)	97	57	35	189
Posttest (Fo)	139	44	6	189
Sum	236	101	41	378

$x^2 = 39.26$, df 2, $p < .01$

TABLE 2

CHANGE IN PLANS TO ATTEND

Level of Response	Percentage of Total Responses N=189 Pretest - Day 1	 Posttest - Day 15
(a) Great Extent	12%	24%
(b) Moderate Extent	28%	40%
(c) Small Extent	19%	16%
(d) Very Little	13%	1%
(e) None	29%	18%

Number of Responses

	Positive	Neutral	Negative	Total
Pretest (Fe)	75	35	79	189
Posttest (Fo)	121	31	37	189
Sum	196	64	116	378

$x^2 = 51.00$, df 2, $p < .01$

TABLE 3

CHANGES IN PERCEPTION OF SELF AS ONE WHO EXPERIENCES AND ENJOYS ARTS

	Percentage of Total Responses	
Level of Response	Pretest - Day 1	Posttest - Day 15
(a) Great Extent	56%	63%
(b) Moderate Extent	40%	37%
(c) Small Extent	4%	0%

Number of Responses

	Positive	Neutral	Negative	Total
Pretest (Fe)	15	11	1	27
Posttest (Fo)	17	10	0	27
Sum	32	21	1	54

$X^2 = 1.36$, df 2, no significant difference

TABLE 4

CHANGES IN PERCEPTION OF SELF AS A CREATOR IN ARTS

	Percentage of Total Responses N = 189	
Level of Response	Pretest - Day 1	Posttest - Day 15
(a) Great Extent	7%	10%
(b) Moderate Extent	22%	34%
(c) Small Extent	32%	33%
(d) Very Little	21%	15%
(e) None	18%	8%

Number of Responses

	Positive	Neutral	Negative	Total
Pretest (Fe)	55	60	74	189
Posttest (Fo)	82	63	44	189
Sum	137	123	118	378

$X^2 = 25.56$, df 2, $p < .01$

TABLE 5

CHANGES IN PERCEPTION OF SELF AS A CREATOR OF AN ORIGINAL ART WORK WHICH PROVIDES A SUITABLE TEACHING MODEL

	Percentage of Total Responses N = 189	
Level of Response	Pretest - Day 1	Posttest - Day 15
(a) Great Extent	3%	13%
(b) Moderate Extent	28%	32%
(c) Small Extent	32%	34%
(d) Very Little	21%	14%
(e) None	17%	6%

Number of Responses

	Positive	Neutral	Negative	Total
Pretest (Fe)	58	60	71	189
Posttest (Fo)	86	65	38	189
Sum	144	125	109	378

$X^2 = 29.28$, df 2, $p < .01$

TABLE 6

CHANGES IN PERCEPTION OF OWN ABILITY TO STRUCTURE AN EXPERIENCE IN WHICH STUDENTS WOULD DEVELOP PERCEPTION IN THE ARTS

	Percentage of Total Responses N = 189	
Level of Response	Pretest - Day 1	Posttest - Day 15
(a) Great Extent	16%	26%
(b) Moderate Extent	33%	49%
(c) Small Extent	26%	21%
(d) Very Little	16%	4%
(e) None	8%	0%

Number of Responses

	Positive	Neutral	Negative	Total
Pretest (Fe)	93	50	46	189
Posttest (Fo)	141	39	9	189
Sum	234	89	55	378

$X^2 = 56.95$, df 2, $p < .01$

TABLE 7

CHANGES IN PERCEPTION OF OWN ABILITY TO STRUCTURE AN EXPERIENCE IN WHICH STUDENTS WOULD CREATE ORIGINAL ART WORKS

	Percentage of Total Responses N = 189	
Level of Response	Pretest - Day 1	Posttest - Day 15
(a) Great Extent	15%	29%
(b) Moderate Extent	30%	40%
(c) Small Extent	27%	27%
(d) Very Little	17%	3%
(e) None	11%	2%

Number of Responses

	Positive	Neutral	Negative	Total
Pretest (Fe)	84	52	53	189
Posttest (Fo)	129	51	9	189
Sum	213	103	62	378

$X^2 = 60.65$, df 2, $p < .01$

TABLE 8

CHANGES IN PERCEPTION OF SELF AS AN AESTHETIC EDUCATOR

	Percentage of Total Responses N = 189	
Level of Response	Pretest - Day 1	Posttest - Day 15
(a) Great Extent	9%	22%
(b) Moderate Extent	27%	40%
(c) Small Extent	34%	20%
(d) Very Little	20%	3%
(e) None	10%	1%

Number of Responses

	Positive	Neutral	Negative	Total
Pretest (Fe)	70	64	55	189
Posttest (Fo)	117	64	8	189
Sum	187	128	63	378

$X^2 = 71.72$, df 2, $p < .01$

TABLE 9

CHANGES IN PERCEPTION OF OWN ABILITY TO ASSESS AESTHETIC AWARENESS IN CHILDREN

	Percentage of Total Responses N = 189	
Level of Response	Pretest - Day 1	Posttest - Day 15
(a) Great Extent	13%	23%
(b) Moderate Extent	32%	36%
(c) Small Extent	35%	32%
(d) Very Little	14%	7%
(e) None	16%	2%

Number of Responses

	Positive	Neutral	Negative	Total
Pretest (Fe)	84	48	57	189
Posttest (Fo)	111	60	18	189
Sum	195	108	75	378

$X^2 = 38.36$, df 2, $p < .01$

TABLE 10

CHANGES IN PERCEPTION OF SELF AS A LEADER IN AESTHETIC EDUCATION

	Percentage of Total Responses N = 27	
Level of Response	Pretest - Day 1	Posttest - Day 15
(a) Great Extent	15%	26%
(b) Moderate Extent	44%	70%
(c) Small Extent	26%	4%
(d) Very Little	15%	0%
(e) None	0%	0%

Number of Responses

	Positive	Neutral	Negative	Total
Pretest (Fe)	16	6	5	27
Posttest (Fo)	26	1	0	27
Sum	42	7	5	54

$X^2 = 15.95$, df 2, $p < .01$

Item 2 In the coming year, I plan to attend performances and showings in (each of the art forms).

The rather high percentages in the (e) None, category represent, for the most part, the Architecture/Environment area and Poetry Readings (Table 2). The latter are apparently poorly publicized in this region and reach very small audiences. Overall, there was tremendous growth in interest in attending various performances and showings. Dance, Theater, and Art Exhibits gained most preference. Musical Performances were the most often indicated activities in the pretest, so there was not as much room for change there ($X^2 = 51.00$, $p < .01$).

Item 3 Do you see yourself as one who experiences and enjoys art?

No participants perceived themselves as minimal consumers of the arts and there was only slight improvement in their perceived ability to personally enjoy the arts ($X^2 = 1.98$, not significant) (Table 3).

Item 4 To what extent do you see yourself as a creator of art in (each art form)?

Item 5 To what extent do you see yourself as the creator of an original art work which would provide a suitable teaching model in (each art form)?

The fourth and fifth items tapped the students' self-perceptions as creative artists in the various art forms (Table 4 and 5). Very few felt they had great ability when they began, but two weeks of total immersion significantly raised the level of responses in the Positive categories ($X^2 = 25.56$ and 29.28, $p < .01$). The unfamiliar creative experiences in Film and Architecture/Environment produced a great many of the Negative responses.

Items 6, 7, and 8 reflected the teachers' perceptions of their own competencies in structuring educational experiences which would enhance the aesthetic awareness of their pupils.

Item 6 I could structure an experience in which students would develop perceptions in (each art form).

Item 7 I could structure an experience in which students would create original works in (each art form).

Item 8 To what extent do you see yourself as an aesthetic educator in (each art form)?

These last three items reflected the largest shifts in proportions of responses with changes of highly significant magnitude, especially in the areas of Dance and Visual Arts (Tables 6, 7, and 8). On these items again, Music appeared to be the area where incoming self-perceptions were highest and, thus, gains were proportionately less.

Item 9 To what extent do you feel able to assess aesthetic awareness of children in (each art form)?

Students reported less confidence in the ability to assess than in the ability to instruct (Table 9). Assessment is a very difficult ability in the arts, and the change, though less than on previous items, is an important one ($X^2 = 38.36$, $p. < .01$).

Item 10 To what extent do you see yourself as a leader in aesthetic education?

This final item assessed one of the foremost objectives of the workshop, confidence and enthusiasm for leadership in the arts in their schools (Table 10). At the end of two weeks, Negative responses had disappeared and only one student was not ready to make a clearly Positive response on this item ($X^2 = 29.28$, $p < .01$).

Regrouping the data, according to the seven art forms, permitted the analysis of specialized perceptions as represented in Table 11. The area of Dance led the way in enhancement of teacher self-perception of creative and aesthetic competency. Strong positive shifts also occurred in

TABLE 11

SUMMARY OF CHANGES IN TEACHERS' SELF-PERCEPTION OF AESTHETIC COMPETENCE

Art Form	Positive		Negative/Neutral		Shift
	Day 1	Day 15	Day 1	Day 15	
Music	54.0%	66.5%	46.0%	33.5%	12.5%
Dance	36.5%	63.0%	63.5%	37.0%	27.5%
Theater	49.0%	66.0%	51.0%	34.0%	17.0%
Literature	50.0%	69.0%	50.0%	31.0%	19.0%
Visual Arts	58.0%	80.0%	42.0%	20.0%	22.0%
*Film	22.0%	44.0%	78.0%	56.0%	22.0%
*Architecture and Environment	15.0%	40.0%	85.0%	60.0%	25.0%

* (c) Small Extent was [illegible] as a Positive Response
(d) and (e) were combined for Negative/Neutral Response

the newly experienced fields of Film and Architecture/Environment. A significant shift is evident in the area of Visual Arts, followed closely by Literature and Theater. The faculty member responsible for much of the music instruction became ill, and this is reflected in the somewhat smaller shift in the Music area. Most participants in the workshop began the experience with relatively strong self-perceptions in the areas of Visual Arts and Music and quite weak self-perceptions in the areas of Film and Architecture/Environment.

Conclusion

Approaches to measurement in the domain of aesthetics are still in the exploratory stage and sometimes fraught with controversy. The self-report measure provided a non-threatening, quantitative assessment of the effectiveness of the introductory workshop component in our ongoing Project in Education for Aesthetic Awareness. Proceeding on the stated assumption that heightened self-confidence and enthusiasm in teachers result in improved learning for pupils, it is concluded that the workshop had a significant, positive impact on aesthetic education in the schools of participating teachers. As the project continues, on-site evidence of program impact will be collected during the year-long implementation of Phase I in elementary classrooms. At the close of the first phase, teachers' self-perceptions will again be measured to assess the effect of the continued course work and the school activities.

The Cleveland State University
Cleveland, Ohio

FOOTNOTES

[1] Bennett Reimer, "Education for Aesthetic Awareness: The Cleveland Area Project," Music Educators Journal LXIV, No. 2 (1978), pp. 66-69.

[2] N. I. Gage (ed.), "Teacher's Personality and Characteristics," Handbook of Research on Teaching (Chicago: American Educational Research Association, 1963), pp. 506-582.

[3] J. David Boyle and Keith P. Thompson, "Changing Inservice Teachers' Self-perceptions of their Ability To Be Effective Teachers of the Arts," Journal of Research in Music Education, XXIV, No. 4 (1976), 187-197.

Education for Aesthetic Awareness: The Cleveland Area Project

Photo by Gail S. Rebhan

Bennett Reimer

Among all the recent attempts to establish comprehensive arts programs in the schools and to prepare teachers to work effectively in these programs, The Cleveland Area Project for the Arts in the Schools, "Education for Aesthetic Awareness" (EAA) is perhaps the most ambitious. What is being sought through this program is nothing less than a transformation of arts education from the traditional music and visual art offerings found in most schools to total arts programs embodying the most advanced thinking about what aesthetic education might be and how major changes can take place in schooling. The EAA project, consequently, will have widespread implications at every level from the theoretical to the practical for all who are concerned with the emergence of aesthetic education as a reality as well as a drawing-board concept.

Cleveland is an appropriate place for a project of this magnitude because it contains, within a geographical area of modest size, all the major components needed for beginning and continuing the work. The Cleveland Area Arts Council is one of the most active in the United States and provides an administrative base for communitywide efforts. The city school system and many suburban systems are committed to arts education. Also, a long tradition of artists in the schools exists.

In Fall 1974, Nina Gibans, executive director of the Cleveland Area Arts Council; Penelope Buchanan, director of the greater Cleveland Teacher Center; and I met as codirectors to establish ground rules and mechanisms for what was to become the EAA project. Helping us during the planning time were personnel from local schools, colleges, arts and education organizations, and city and suburban civic organizations, who through a series of forums attempted to share the widest possible points of view as to how arts education programs might be improved. As plans became more tangible, outside assistance was sought for various aspects of emerging action, bringing to the community for longer and shorter terms such people as Harry Broudy, Junius Eddy, Allan Sapp, Jack Morrison, Robert Stake, and many others who were expert in particular areas needing attention. Funds for the planning phase were provided by the Rockefeller, Martha Holden Jennings, and Cleveland Foundations.[1]

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[1] Of great influence on our strategies for shaping a viable project were the ideas of John I. Goodlad, whose work on school change mechanisms provided us with some guidelines for key decisions. A good introduction to his writings is *The Dynamics of Educational Change* (New York: McGraw-Hill Book Company, 1975).

The author is Kulas Professor of Music and director of music education at Case Western Reserve University, Cleveland.

A commitment was made to inservice teacher education as the most direct route to the development of model programs in the shortest possible time, with hopes for preservice outgrowths in the future. It was then necessary to locate school systems in which concern for aesthetic education existed at the highest administrative levels and was backed up by school principal, teacher, and parent-community support. Six systems were found that fulfilled these criteria (Beachwood, Brecksville-Broadview Heights, Catholic schools of Cuyahoga East Region, Cleveland, Cleveland Heights-University Heights, and North Royalton).

For the first year of the project we focused on teacher teams from single elementary schools within these systems. These teams of three to five members included various mixtures of music and visual art specialists and classroom teachers. Preparing teachers by sending them out to different schools may improve their own teaching but leads to little significant change other than that. The concept of teams concentrated within single buildings, each team serving as cooperating arts instructors, as curriculum developers, and as catalysts for change within their buildings, is central to the EAA strategy.

After the first year of concentrating on teacher preparation and model development at the elementary level, teams from the middle schools and junior high schools to which these elementary schools send students are to engage in a year of teacher preparation. The third year will be devoted to the senior high schools. Consequently, in a three-year period each system will have been helped to form core groups of arts teachers at each level, and the programs will have been expanded both vertically from level to level and horizontally within buildings at each level.

Each year's period of teacher preparation includes a first summer session of two weeks at six and one-half hours per day, thirty weekly meetings of two and one-quarter hours spread over the period from September through May, and a second two-week summer session as a grand finale to the year's work. Also included are several all-day Saturday Impact sessions during the academic year, in which the teacher teams are joined by a wide variety of school personnel from their own and guest systems; the discussions focus on topics of general interest. Provision is made in the summer for the last teams to overlap several days with the first, sharing what they have learned and getting the new teams off to a solid start. The seriousness and complexity of aesthetic education is recognized and addressed much more in a full, sequential year of intensive teacher preparation for each set of teams than in the three-day, two-week, or several-Saturday workshop format so typical of previous efforts in arts education.

The faculty for the EAA course consists of the three codirectors who cover the fields of philosophical, psychological, and curriculum foundations of aesthetic education; the politics and economics of aesthetic education; use of community resources; child development; and open school applications. In addition, there are six arts instructors who are expert in the fields of music, visual art, theatre, dance, architecture and environment, and film and media. Literature and poetry are the responsibility of two codirectors.

Aiding the faculty are an evaluation director and a documentor. The evaluation component covers every level including evaluation of students, course, and project and the assessment of pupil learnings in relation to the arts curriculum. A team representing each participating school system and each of the local colleges and universities works with the director on planning and implementation. The documentation activity is intended to serve both as a record of the project and a source of assistance to those whose own efforts might benefit from our experience.

Unlike so many other arts projects in which the faculty meets a few times to plan their work or does not meet at all, the EAA faculty spent the entire Spring 1977 semester in planning and development. By the time the first summer session began in August 1977, a coherent group of instructors existed, ready to implement their shared philosophy, goals, and approaches to teaching.

Two statements written during the planning phase have helped shape the EAA project: the "Project Goals" and the "Guiding Principles." They are reprinted here and can be read both to aid in a fuller understanding of this particular project and to serve as an agenda for needed action in the field of aesthetic education as a whole.

Project Goals

"The Education for Aesthetic Awareness project does not seek to replace present programs in the arts. Through the education of teachers and the establishment of model programs, the project seeks to improve the present status of aesthetic education by the following:

- helping arts specialists become more effective in developing the aesthetic skills and understandings of all their pupils;
- enabling classroom teachers to add significantly to the aesthetic awareness of their students;
- promoting the closest possible cooperation among arts specialists and classroom teachers in their efforts to offer coherent develop-

Photo by Gail S. Rebhan

mental learnings in the arts;

- incorporating into the curriculum those arts not usually represented in schools in any systematic way (dance, theater, film and media, and architecture and environment);
- investigating means by which teachers can make the many artists, arts institutions, and arts experiences offered by the greater Cleveland community more available and more educationally effective;
- preparing teachers to offer interdisciplinary arts study and developing program plans through which such study can become an integral part of the arts curriculum;
- seeking ways for teachers and school systems to expand the time available for arts study as part of the general education of all the children;
- planning for the widest possible diversity of specialized experiences in the arts beyond those offered as an integral part of general arts education;
- suggesting ways by which aesthetic awareness can be encouraged as a component in the study of nonarts subjects;
- preparing teachers to use effective means of evaluating pupil progress in developing aesthetic awareness and in ways to incorporate such evaluation in the arts program;
- clarifying the philosophical basis of aesthetic education for teachers and also for administrators, parents, and the community, and, through them, for all students;
- providing assistance to the teachers and their school systems in the initial stages of establishing model programs;
- building supportive mechanisms to help the model programs flourish and serve as catalysts for change in the school systems in which they exist, the greater Cleveland area, and the nation; and
- seeking ways to transform the initial efforts of the project into ongoing, permanent structures for the improvement of aesthetic education from the local to the national levels."

Guiding Principles

"Included for study and enjoyment will be as many types and styles of art as possible. This means older art, newer art, avant garde art, folk art, popular art, ethnic art, and 'classical' art. This will not be a 'masterworks only' approach. Also included will be study of the nonart environment in which we live.

"The focus of study will be on those qualities that make a thing artistic, such as melody, rhythm, and harmony in music; line and texture in painting; rhyme, meter, and verbal imagery in poetry; and so on for all the arts and for the human environment.

"Nonaesthetic qualities of art and environment, such as moral statements, social messages, political views, historical information, social customs, economic problems, and religious symbolism, are taken as contributory to the artistic qualities. They will not be emphasized in and of themselves.

"Similarly, any nonaesthetic outcomes of instruction that happen to occur, such as better reading and writing skills, are regarded as welcome bonuses rather than program goals. The study of the arts and the environment is not perceived as a motive to better learning in other subjects; it is regarded as an end with its own authenticity and value for people's lives.

"The goal of instruction will be the development of 'aesthetic awareness' or 'aesthetic literacy' or 'aesthetic sensitivity,' which are defined as the ability to perceive artistic qualities keenly and respond to them deeply. Instruction will be aimed toward the improvement of artistic perception in contexts that provide for and encourage deeper personal reaction.

"Immediate aesthetic enjoyment—the inner satisfaction of deeper noticing and more responsive feeling—will be a constant presence rather than something always for the distant future. Teaching and learning are conceived as ways to 'enjoy more now,' such enjoyment being the best preparation for continued aesthetic pleasures and continued aesthetic growth.

"No attempt will be made to require children to 'like' this or that work being studied. The goal is not to have everyone 'like' everything or even to 'love art.' The goal is to develop every child's capacity to share more of the world's artistic content so that his or her own preferences can be based on intelligent choice. What people's choices become is not the responsibility of aesthetic education. We cannot and will not legislate taste. We can and will provide a more solid basis for the development of taste.

"When several arts are being explored together, as will happen more or less depending on curriculum decisions, the focus will be on the *distinctiveness* of each art included. The cliche that 'all the arts are the same' will be avoided, attention being focused on those qualities that give each art its special value for our lives. No single art should ever be threatened with dilution by multiart lessons. The *reverse* should occur—a keener sense of the diversity among the arts.

"Children will be helped to become more aesthetically sensitive through *active engagement* in artistic processes, including the opportunities to develop a sense for what craftsmanship in the arts is like, to develop a feel for what imagination in the arts consists of, and to become more sensitive to the strengths and weaknesses of their own and other's productive efforts. Aesthetic education is active education; a constant interaction with problems of noticing, doing, imagining, evaluating, and choosing. Sheer activity for its own sake should be avoided, however. The constant guide is, Does this activity contribute to aesthetic awareness?

"Aesthetic education is for all children—the minimally talented, the moderately talented, the highly talented. A good program provides for the artistic needs of all, through general study of the arts and environment for all the children and the widest possible opportunities for special involvements to satisfy the differing interests and talents of each of the children."

The work continues

The "Education for Aesthetic Awareness" project is devoted, at this stage, to the preparation of teachers who can put such principles as these into practice and to the establishment of model arts programs in selected school systems.

The program was begun in Summer 1977 with the first class of twenty-nine teachers (expanded to thirty-six in the fall) meeting on the campus of Case Western Reserve University. The two-week course included "This Is (Music, Dance, etc.)" sessions immersing all the students in the elements of each art; optional arts sessions open for student choice; "Think Tanks" that explored philosophical foundations, curriculum principles, and so on; interdisciplinary arts sessions; small group discussions of teaching strategies; a festival of films on arts education; management techniques as applied to education change; "Team Time" for each team to plan for the next year's activities; and "Open Class" for the sharing of ideas and problems. On the final day each team reported its agenda for change during the coming year to the entire group.

Funding has been provided for the first three years by the Alliance for Arts Education, the Cleveland Commission on Higher Education, and the National Endowment for the Humanities. But the work must proceed for many years, and it will do so only if the project becomes institutionalized and the changes it causes become part of the routines of the schools. Education innovation is in the business of putting itself out of business as innovation. We must be innovative now. Our goal is to keep our work going so long and so securely that comprehensive arts education becomes something we *expect* all our schools to provide for all our children. This will take time, patience, and perseverance. At the moment we feel a little like a 500-pound butterfly trying to get off the ground, antennae quivering, wings flapping wildly. But if we can get securely into flight, it will be an awesome sight indeed.

A REPORT ON
ACADEMIC ENRICHMENT
THROUGH CROSS REGISTRATION
for Summer 1977

submitted to

THE CLEVELAND COMMISSION
ON HIGHER EDUCATION

THE JOHN P. MURPHY FOUNDATION

THE OHIO BOARD OF REGENTS

prepared by

Dr. TIMOTHY J. RUNYAN
PROGRAM MANAGER

The Cross Registration program continued this past summer and included a new body of students, those involved in a project for arts education. This program was instituted by the Cleveland Area Arts Council and has as its aim the provision of graduate level instruction by a faculty of scholars and artists for school teachers. Entitled Education for Aesthetic Awareness, the project is supported by seven area school systems including the Cleveland Public Schools and the Cleveland Catholic Diocese. Funding for the project is by a combination of grants from the U.S. Department of Health, Education and Welfare, the National Endowment for the Humanities and Cross Registration. (A decision on the NEH grant is still pending.) By arrangements with local colleges and universities, the students may use the courses for graduate credit in education, art and music. Dr. Bennett Reimer, Kulas Professor of Music at Case Western Reserve University is the instructor of record for the course which includes the additional support of eight adjunct faculty members in the areas of music, audio-visual arts, education, dance, architecture and fine arts. The object of the year-long course is to build the arts into the main body of the classroom teacher's curriculum. The first year of the project is only for elementary school teachers. In the next two years middle school and high school teachers will be enrolled. Courses are concentrated, given for 4 or 3 quarter credits during the academic year and the summer. The teachers and the school systems are very enthusiastic about the program.

Cross Registration is involved in the Education for Aesthetic Awareness project because students at participating colleges and universities may enroll at their respective institutions and cross register to Case Western Reserve University for the course. Under the provisions of the cross registration program this allows the generation of funds from the program grants which the participating institutions can use to help support the Education for Aesthetic Awareness project.

During this past summer 17 students cross registered: 15 from Cleveland State University and 2 from John Carroll University. Many other teachers attended the classes, but for in-service credit and not for academic credit. They cannot be counted for cross registration purposes. The number of students enrolled for the fall, 1977 course is greater than summer but is not expected to exceed 35 students. The amount of money generated by cross registration is related to enrollment and so it is not always possible for grant funds from cross registration to pay the costs of the course. By agreement with the Cleveland Area Arts Council, they will provide the differential out of their own resources. For administrative purposes Case Western Reserve University requested that the Program Manager of Cross Registration serve as its fiscal agent. By agreement with the Cleveland Commission on Higher Education this was arranged and payments were disbursed for the summer program. Payments are made in the usual manner as per the formula agreed upon at the inception of Cross Registration by the Cleveland Commission on Higher Education, the Ohio Board of Regents and later by the John P. Murphy Foundation. Accordingly, a breakdown of the grant funds generated is attached.

It is rare that colleges and universities have such an opportunity to directly influence the classroom teacher's presentation of subject matter. The incorporation of the arts into the school curriculum on such a scale has not been attempted elsewhere we were told by Dr. Jack Morrison, a nationally recognized consultant on arts education, who refereed this project. If this experiment works satisfactorily, and all indications are that it will, there are possibilities for projects of a similar nature. A complete evaluation is being made of the Aesthetic Awareness project for this year and we will be a party to the evaluation.

EXAMPLES OF PRINTED MATERIAL

Faculty produced handouts:

-- Philosophy.

Handouts such as the one on aesthetic behaviors (p. 142) and the one on the Broudy article (p. 143) were distributed in class to help guide teachers in discussion.

-- Architecture and dance.

Outlines such as the samples for architecture (pp. 144 - 145) and dance (p. 146) were frequently handed out to remind teachers of the important concepts in each art form.

-- Music.

Session outlines which indicated goals and listed illustrative materials were often distributed (p. 147).

Teacher produced handouts:

-- Visual arts.

After learning the elements of visual art, elementary teachers were asked to construct lessons usable in their own classrooms. These lessons were compiled and given to the entire class for reference (pp. 148 - 149).

-- Theatre.

Classroom theatre projects (pp. 150 - 152) represent those submitted by junior high teachers during a one hour class. Teachers from diverse curriculum areas designed classroom projects focusing on theatre elements, which were compiled for the class.

-- Poetry.

During a poetry/literature class, teachers first examined the painting "Starry Night" by van Gogh as a work of visual art, noticing expressive elements. Then they wrote responses to the painting in terms of images and metaphors; eventually, they created poems (pp. 153-154). This production activity further acquainted them with the elements of literature.

Faculty handout for initial planning:

-- Film.

A series of lessons was proposed in initial faculty planning work prior to the start of classes (p. 155).

Aesthetic Behaviors

Ends: Perceiving x Reacting = Aesthetic Experience

Means: Producing Conceptualizing Analyzing Evaluating

Outcome: Valuing

1. The importance of distinguishing among ends, means, outcome.
2. Perceiving and reacting as a mixture of objective and subjective.
3. Keeping the means behaviors a) focused on the ends, b) in balance.
4. Encouraging the outcome but not requiring it.
5. The behaviors as the objectives of aesthetic education.
    a) Appropriate level between specificity and generality.
    b) Giving direction to the program.
    c) The basis for
        1. Methodology (Experience-Study-Experience)
        2. Lesson planning (keeping a good balance)
        3. Sequence (Conceptual coherence)
        4. Motivation (Keeping interest high; providing challenge plus success)
6. The behaviors as the basis for evaluation, competency, accountability.

-- Bennett Reimer

EDUCATION FOR AESTHETIC AWARENESS

Harry Broudy, Enlightened Cherishing, Chapter 4, "Aesthetic Education as Perception."

1. Do you agree that "Part of the difference between a cultivated taste and an uncultivated one (between aesthetic awareness and aesthetic unawareness) is simply the number and fineness of sensory discriminations that are made in the asethetic image (work of art)"?

1a. Can children in junior high be helped to make more and finer sensory discriminations? If so, how might that be accomplished?

2. Can - and should - junior high children be made more aware of "formal properties" of art works (patterns, unity, variety, variations, balance, repetition, contrast, etc.)?

2a. "Analysis (of sensory qualities and formal properties) is done for the sake of better perception." To what degree is "analysis" relevant for junior high youngsters?

3. "...training (aesthetic awareness) requires...examining aesthetic objects under guidance, encouraging the pupil to make the required discriminations, (and) having the pupil make his own aesthetic objects to serve as targets for perception. In this way performance training and perception training coalesce."

   How can a) examination of art, and b) creation of art reinforce each other? What balance between the two would seem most fruitful in the middle grades?

4. The "expressive dimension" (the inner feeling - the impact - of a work) can not be stated precisely, or agreed upon by all, or "communicated" by words so can not and should not be directly taught for: If the sensory and formal qualities make their impact the "expressiveness" will come through.
   Do you agree with this assertion? What would some of its implications be for teaching young adolescents?

5. An objection to comprehensive arts programs is that superficiality results because it takes a long time to become proficient in any one art, let alone all of them. "This objection is valid only if by proficiency we mean expertness in performance, but...it does not necessarily hold against adequacy of perception. All of us, even nonartists, should be able to perceive competently in all the major media. While some experience with performance helps matters considerably, neither the pupil nor the teacher needs artistic talent to learn to perceive properly. I think (it) to be false (that) only by becoming a performing specialist can one perceive in the manner of the specialist (with aesthetic awareness).
   What is your response to this argument?
   In order to help pupils gain aesthetic awareness of an art, must the teacher be a competent creator in that art?

CAAC EAA PROJECT
ARCHITECTURE AND THE MAN-MADE ENVIRONMENT February, 1979

MINICOURSE LESSON OUTLINE

I. Introduction

II. What is Our Man-Made Environment?

- A. The man-made environment is every place built or shaped by man -- indoor and outdoor spaces.
- B. There are many levels from which we can perceive our effect on and our relationship with the environment.
- C. Each level above makes up a design -- an environmental design.

III. What is Architecture?

- A. Architecture is Places for People; it is the housing of human activities within appropriate spaces.
- B. The Combination of Appropriateness and Significant Form.

IV. Other Designed Objects

V. Why Do We Build?

- A. Shelter from the Elements
- B. To Have a Place for All Our Different Activities
  - 1. Activity variants
  - 2. Variant of quantity of people involved in activity
  - 3. Concept of flexibility: Multi-use of space
  - 4. Concept of appropriateness of spaces for their use

VI. What Determines the Form of Our Buildings and Environment?

- A. The Activities We Carry On
- B. What We Need for Life and Comfort
- C. The Land on Which We Build
- D. The Materials with Which We Build
  - 1. Wood
  - 2. Masonry
  - 3. Steel
  - 4. Concrete
- E. The Methods We Use to Build (Structure)
  - 1. Post and Beam
  - 2. Arch
  - 3. Dome
  - 4. Vault
  - 5. Triangulation
  - 6. Suspension
- F. The Size of Man (Scale)
- G. How We Get from Place to Place
  - 1. Within Buildings
  - 2. Outside
  - 3. The movement through space, and the speed of that movement, influences how we build.
  - 4. Heirarchical Progression

- H. How We Make Some Places More Important than Others
    - 1. Accent or Emphasis
    - 2. Unity is necessary to allow emphasis
- I. How We Make our Environment Interesting to Look At, To Be In, and to Walk Through
    - 1. Texture
    - 2. Pattern
    - 3. Color
    - 4. Rhythm
    - 5. Ornament
    - 6. Massing

VII. Concept of Fit: The Ability of A Building to be (to look) Appropriate

- A. Appropriate Form (Exploring Form: Buildings Give us Messages)
- B. Inappropriate Form
- C. Appropriate Function
- D. Psychological Messages: Inviting or Forbidding?

VIII. Concept of Fit - Part II - The Ability of a Building to be Appropriate to its Environment

- A. Weather
- B. Terrain
- C. Surrounding Buildings

IX. Concept of Fit - Part III - The Ability of a Building to be Appropriate to its Time

- A. Building Technology
- B. Social Structure
- C. Society's Value System
- D. Style

X. Concept of Fit - Part IV - Aesthetic Expressiveness

- A. The extent of the ability of a building or urban setting to be expressive of its function, its fit, its environment, and its time.

XI. Another Method of Analysis - The Elements

- A. Form - The Organization of Solids
- B. Space - The Organization of Voids
- C. Surface - The Treatment of Solids
- D. Composition - The Organization of All the Elements

XII. Conclusion

James D. Gibans

ELEMENTS-DANCE

RHYTHM:

A. METRIC
B. BREATH

DESIGN:

A. FOR ONE BODY
   1. LEVEL
   2. DIRECTION
   3. LINE & SHAPE
      (SUCCESSIVE & OPPOSITIONAL)

B. FOR MORE THAN ONE BODY
   1. AS ABOVE
   2. " "
   3. " "
   4. RELATION OF ONE BODY TO ANOTHER

LOCOMOTION:

A. MOVEMENT IN PLACE (BEND, STRETCH, TWIST)
B. MOVEMENT THROUGH SPACE (WALK, RUN, HOP, JUMP)

QUALITY:

A. SUSTAINED OR PERCUSSIVE
B. MUCH OR LITTLE TENSION IN THE MUSCLES
C. DIRECT OR INDIRECT
D. SWINGING

PHRASING & DYNAMICS:

THIS IS THE RELATION OF RHYTHM & QUALITY

THE STAGE:

A. COSTUMES
B. SETTING
C. LIGHTS
D. FLOW OF THE CONCERT

JOAN HARTSHORNE

EAA Mini-Course MUSIC April 23, 1980.
Notre Dame College

Goals

The goals of the session are: (1) to gain understanding of what music is, its expressive capabilities and the elements through which expressiveness is conveyed; (2) to provide experiences through which the expressive content of music can be internalized; and (3) to become familiar with materials and activities that are appropriate for use in classrooms.

Materials	Concepts
I. Introduction	
A. Recorded excerpts of chant, electronic, "classical," 20th c. idiom, pop	Music is...
B. Brahms: Symphony No. 1, 4th movement excerpt	Elements overview
C. Village People: "Key West" Carpenters: "Sing a Song"	Contrasting uses of principles of art
II. Concepts About Duration	
A. "Flea, Fly," from Sharon, Lois & Bram	Rhythm patterns, meter
"Dippy Do," from Silver Burdett Music	Meter: 2s, 3s
B. Brubeck: "Unsquare Dance"	Meter: 5s
C. Copland: "Appalachian Spring"	No beat, beat
"What Shall We Do With a Drunken Sailor," from Roger Wagner recording, Folk Songs of the New World	No beat, beat
III. Concepts About Pitch	
A. "I'll Sing a Song," from Ella Jenkins recording of same title	Contour; step, skip
B. Berlioz: "Symphonie Fantastique," 5th movement	Pitch direction
IV. Concepts About Form	
A. "I Live in the City," from Songs in Action (see "Selected Bibl.")	Phrase, AB form
B. Beethoven: Symphony No. 5, C Minor, first movement, exposition	Repetiton, contrast, varied repetition

-- Mary Friedmann

COLOR

COLOR: Color consists of hue, value, and intensity.

Possible ways to be understood:

- certain colors together have special effects, (color combinations in clothing).
- one color against many backgrounds can produce special effects.
- many colors against one background can produce a special effect, (as compared to one color against one background)

One colored shape against many colors of background can produce difirent effects.

MATERIALS: glue, scissors, all colors of construction paper available, (approximately 4" x 5")

SKILLS: Gluing, cutting, and shape awareness.

MOTIVATION: Put up three different solid colors of material, (approx. 1 yard) on the board. Ask one child to stand in front of each piece of material for a few minutes. Ask the children how this child looked different in front of each color. (Discussion of likenesses and differences.)

PROJECT: The children will use one repeated shape, in the same color and size, several times on different colors of background construction paper. (Can be made into a booklet.)

EVALUATION: Individual conferences as the children finish. Classroom discussion the next day.

EXTENSIONS:

1. Children could reverse the idea and make a booklet of one shape in many colors on several pieces of the same color background.
2. This idea could be repeated in a series of designs using the same color and design on different colored background.
3. The same design concept could be used now incorporating only two colors on different pieces of colored background.
4. Realistic picture of cut-out shapes such as playground equipment, room environment, neighborhood, etc. construct twice once with light valued shapes against dark ground then reverse.

ART REFERENCES: Andre Derain
Maurice De Vlaminck
Victor De Fasrely
Stuart Davis
Jose Albers
Kenneth Noland

Margaret Cloherty

SHAPE: The relationship of positive to negative space in a design or form, positive being the designed area while the background or open areas are referred to as negative space.

COMBINING PINCH POTS - 6th Grade

MATERIALS: Clay, water, tool for scratching areas.

SKILLS: Ability to form pinch pots individually.
Ability to recognize and produce balance in sculptural forms.

MOTIVATION: A lesson on making pinch pots and then in the evaluation have tables try to combine their pots in a workable sculpture with positive and negative spaces dominating.

PROJECT: Each student makes his own series of pinch pots combining them with slip.

EVALUATION: Each table draws a contour of the other students' sculptures. Then with pencil shades in the negative spaces. Decide as a table which ones work effectively and have a good balance of positive and negative space.

EXTENSION:

1. Work into a sculpted plaster piece formed from one piece of sculpture but concentrating on the positive and negative spaces in the form.
2. A textile design to be silk screened on fabric.
3. Relative positive and negative space in a cut paper design.
4. Combining a series of pinch pots in one sculptural whole.

ART REFERENCES: The Pinch Pot: *Finding Ones Way With Clay*, Berensohn,
Simon and Schuster
Henry Moore
Edwardo Chillida
David Smith

Sister Geraldine Hable

Name: Georgia Lash

Curriculum Area: Home Economics

Theatre element: Costumes

Title: "The Use and Variations of Everyday Clothing as Costumes"

Motivation: To show students how clothing can be used in traditional and non-traditional ways for different results

For: Students

Project implementation:

1. Bring in and have students bring in such items as: T shirts, gloves, scarves, skirts, jeans, boots, hat, etc.
2. Ask students to trade garments, then put them on as a costume.
3. In the "stage" area, have each student model his or her costume.
4. Have each student vary the wearing or or use of the garment at least three times. Continue modeling.
5. Brainstorm other ways these garments can be used (draping, sewing, dyeing, stenciling, etc.).

Space: Choir room in which there is a small raised stage area

Estimate of time needed: One class period (40 minutes) for modeling. One-half class period for brainstorming. (Individuals own assessment of actual time to make a costume, if desired.)

Materials: Clothing items (students and teachers). If garments are to be altered, then: dye, acrylic paint, sewing machine and implements, etc.

Cost: Nothing for the clothing. Very minimal for paint and fabric dye.

Possible resources and References:

1. Slides or books depicting scenes from plays where very simple clothing has been used (e.g., "Hair," etc.)
2. Drama teacher
3. College drama departments

Evaluation: Ongoing process as students vary the wearing of garments and brainstorming.

Name: Sally Greer

Curriculum Area: Crafts

Theatre element: Publicity

Title: Publicity for Winter Operetta

Objective: The students will create posters to attract an audience to the Winter Operetta

For: Seventh graders

Project implementation:

1. Show several ways that advertisement occurs for theatre:
    - A. Pictures from newspaper to show movie theatre advertisement.
    - B. Obtain old posters.
    - C. Financial aid of school.
2. Discuss mood of play (scary, romantic, western, futuristic).
3. What type of lines, shapes and colors could create the mood?
4. Layout of poster and program:
    - A. What has to be on program--who, what, where.
    - B. Size of letters, design on program.
    - C. Size of program.
    - D. Colors to use to portray program: What colors make people look at posters?
5. Demonstrate silkscreen process:
    - A. Adhere film to screen.
    - B. Cutting the film.
6. How to print a one color print:
    - A. Ink.
    - B. Cleanup.

Where: My classroom

Cost: $20.00 silkscreen supplies

When: Two weeks and two nights after school

Materials: Newspaper, squeegee, screens, poster board, ink

References: Books, slides, posters

Name: Janet Desimone

Curriculum Area: Language Arts 8

Theatre element: Critique

Title: Role of Critic

Motivation Objective: To review performance, evaluate space, script, setting, movement, actors' credibility.

For: Producers of original script for reviewing and evaluating created material.

Implementation: Set up with help of Media Center video tape recording material to be used during performances and seen, discussed on another day.

Space: Classroom in circle.
Dialogue to review theatre elements, success of them seen in performances.

Estimate of time: One 50 minute class play

Materials: Video tape, recorders, open-minded students

Cost: None unless tape was kept and not later erased.

Resources: How others treated like materials--
Play House, TV, community theatres.
See performance, write critique, compare with professional critic.

Evaluation: Role of critique (develop concept that "critic" is positive, not negative).
Critic must have understanding of theatre elements and be objective.
(Compare performers review with one of audience participants who may not know theatre elements.)

The Starry Night

Star pinpoints burst into brilliance,
    explode, flare, hover in a darkly-swirling sky,
while sleeping earth ignores the celestial fireworks
    and hides under the covers of hills and trees.
Only a slim, white steeple-finger points the way
    to the blazing wonders above,
    unafraid to catch the sparkler-cinders as they fall.

-- Sr. M. Helen Frances, SND

Painting Lesson

Vincent!

Trees are not dark flames!

And starlight's soft, not sharp.

Vincent!

Hills can't gather, bunch and flow.

Starlight never winds and whirls!

Vincent!

How do you paint the wind?

-- Dick McNally

(Untitled)

Van Gogh saw it too -
The wheeling lights,
Saffron, and rose;
The whole sky undulating
With shimmering fingers
Evanescent:
Mute fireworks that
Thundered in our hearts
As we stood in front of porches
Transfixed by the wonder
Of aurora borealis.

-- Ellen Karr

Van Gogh Remembered

The first time I met him,
I wept.
My hand out furtively
touched furrows
spiraled across a sky.
Wondering fingers found
spinning frenzies,
impasto bursts wrung out
as the wide skirts
of stars.

Now I touch inside
for rhythms half-sensed,
partly known.
From the ooze of oil--
thick, luscious,
deep--to the moment
when, caught on the rim
of infinity, I fling
pigment into the face
of that white emptiness--
the cosmos hangs.
Color spewed on canvas
or dashed into the void
is a blind stretch
to split heaven's secret.
And I, like that other
madman, am spattered,
     squeezed
in silent spirals
raked through time.

-- Sr. Michael Paul, SND

Lesson I -- Elements of Film

Lecture-demonstration illustrating and discussing the basic elements of motion picture and how they are used to create the final art form. The filmmaker's basic tools, the camera, screen microphone and montage -- are explored in detail. Examples of film art are shown to demonstrate how these elements are used to create tone, continuity of action and theme, images of reality and symbolism and structural rhythm within the finished motion picture. Still scenes from famous movies are used as illustrations and points of discussion along with segments of industrial slidefilms and motion pictures.

Lesson II -- Film Form and Creative Movie Making

Exercise in selecting camera shots and syncing with narration and music to create an audio visual art form. Participants will be asked to study a short poem, then select a series of still photos to illustrate the story. They will then create their own narration and sound to complete the audio visual presentation -- and critique the final product in terms of art. At conclusion of exercise, a sound motion picture of the same poem will be shown to illustrate differences in creative interpretation.

Lesson III -- Aesthetic Film Awareness

Discussion critique of films, exploring the methods (elements and form) used to create the total effect as a work of art. Particular attention is paid to the film actor as a basic element and how performances can contribute or detract from aesthetic effect.

Lesson IV -- Teaching Aesthetic Awareness

Discussion Workshop to develop methods and exercises by which aesthetic awareness in film can be demonstrated in the classroom. Exercises are based on use of film elements to create simple art forms which are class critiqued and related to the elements of an existing motion picture. In this creative workshop, the emphasis is on devising ways to help children discover, explore and enjoy film as a basic art form.